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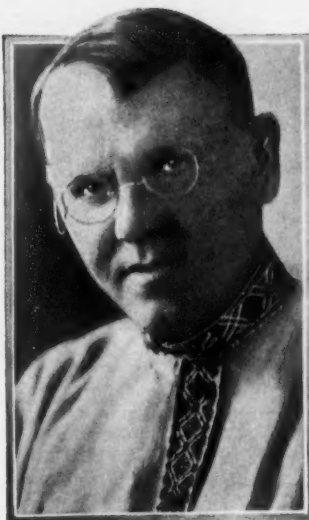
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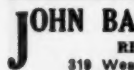
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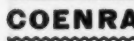
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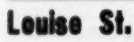
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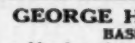


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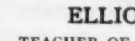


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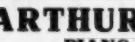
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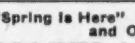
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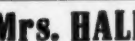
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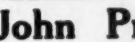
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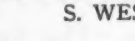
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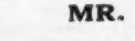
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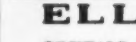
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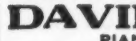
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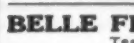
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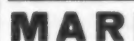
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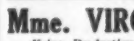
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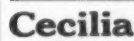
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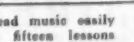
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## FIFTH SUMMER SEASON AT HOLLYWOOD BOWL USHERED IN WITH STUPENDOUS MUSICAL TREAT

Thousands of Music Lovers Crowd Huge California Out-Door Amphitheater to Hear Initial Summer Offering—First \$150,000 Unit of the Million Dollar Permanent Improvement Plan is Finished—A Gala Opening.

### CADMAN'S OPERA, SHANEWIS, SUPERBLY GIVEN WITH FINE CAST

LOS ANGELES, CAL.—Patrons of the Bowl concerts who flocked by thousands to the opening program, filling every available seat and thronging the pathways and parking sites, on June 22, were treated to a stupendous surprise in the change worked in the Bowl by the completion of the first \$150,000 unit of the million dollar permanent improvement plan worked out by the Allied Architects' Association. The work, which has been going on practically since the close of the last season, consisted of the removal of all temporary seats, stage and others things; the grading of the entire Bowl, reducing the uneven ground; the establishment of tiers of comfortable seats, and an entirely new stage arrangement, consisting of a spacious stage with a room beneath for storing instruments and music. The stage opens in the rear upon occasion, revealing a verdure stage, rising 465 feet into the hills, 150 feet wide.

The Bowl this year has several new officers. Allen C. Balch was elected president upon Mrs. Carter's resignation. Raymond Brite, business manager, was selected by Mrs. Carter because of his wide experience with the Victor Talking Machine Company, with Beckhard & Macfarlane as their western representative and with various European and American organizations. He is a graduate of the University of California, at Berkeley.

The character of the musical events of the summer will be kept to the high standard already established, as is evidenced by the announcement of Sir Henry Wood, Alfred Hertz, Emil Oberhoffer and Willem Van Hoogstraten, as the season's conductors. That the Bowl project—one of the largest community efforts along musical lines in the world—has attracted wide attention, that its fame has spread to the four corners of the earth, is shown by the letters which are coming in with regard to appearances there. A German opera company has asked about the possibility of a Max Rheinhardt production; various singers, conductors, etc., have also written. Sir Henry Wood has the honor of being the first conductor from a foreign country to appear in the Bowl.

#### THE OPENING PROGRAM

The opening concert was a special dedicatory program in the nature of a benefit for the Bowl, commemorating its rebuilding. All concerned gave their services, even the orchestra. The regular season's symphonies begin July 6. The program on this occasion opened with the ever popular Elgar Pomp and Circumstance March, Walter Henry Rothwell conducting the Hollywood Bowl Symphony Orchestra, followed by the dedicatory address given by Governor Friend W. Richardson, who spoke briefly and to the point. The third number was a Piano Concerto with the orchestra—the E flat major by Mozart. The first movement was played on two pianos by two youthful but undoubted artists of eight and thirteen, respectively—Louise and Joana Leschin, and conducted by Adolph Tandler to whom Los Angeles owes so much musically. Marcella Craft, soprano, California's own artist, sang Ah, fors e lui and Sempre libera from Traviata, and responded to the demand for an encore. Gayle Moseley was at the piano. One of the most unique numbers was the piano ensemble of twenty-four pianos organized by Abby de Avirett. The audience was treated to a thrill when an unseen whistle blew and the platform on which the orchestra sat slowly moved to the right and out of sight, while on the left appeared another platform containing twenty-four pianos, at which were seated the same number of Los Angeles' leading pianists. They played Marche Militaire, Schubert-Taussig, and MacDowell's To a Water Lily, as one piano, Adolph Tandler conducting. After the intermission, Modest Altschuler conducted the Hollywood Bowl Symphony Orchestra in Tchaikowsky's overture to Romeo and Juliet. Leonida Coroni, Greek baritone, sang Vision Fugitive from Massenet's Herodiade, and Tosti's Marechiaro, responding also to an encore. William Tyroler was at the piano. The orchestra then played the prelude to Wagner's Die Meistersinger, conducted by Pietro Cimini, who was conductor for several years of the Chicago Opera Company as well as other companies abroad. The program closed with Ernest Belcher's Phantom of the Opera ballet of 100 dancers. This was of extreme beauty and held the entire audience till the last step.

The sale of the season tickets is moving and the same enthusiastic crowds are expected this season as before.

#### SHANEWIS PRESENTED

The production of Charles Wakefield Cadman's opera, Shanewis, with its American theme and atmosphere is L. E. Behymer's answer to the demand often voiced for a chance for the American composer.

Back of this production is the thought of the possibility of a strictly American opera company, producing American operas, possibly a summer season at the Bowl which if successful would mean similar attempts in the open air stadiums all over America. This production is of enormous



SYLVIA LENT

violinist, first American pupil of Leopold Auer, who closed her third concert season at the Evanston Festival as soloist with the Chicago Symphony Orchestra. She opened the season with two appearances with the New York Symphony and played twice with the Detroit Symphony, in Buffalo and Detroit. (Mishkin photo.)

importance to the musical world. With Mr. Behymer was associated Gaetano Merola, general director; Alexander Bevani, artist director; H. Ellis Reed, technical director, and others.

The stage settings for the opera were the work of H. Ellis Reed and were particularly beautiful and appropriate.

The back of the stage was removed and the stage setting merged into verdure stage—the setting of the natural hills which rise 465 feet to the top of the hill behind it and becomes a part of the setting. This was particularly beautiful in the opening of the second act, which showed the hills with spotlights and a long file of Indian braves coming down (Continued on page 32)

### CINCINNATI ZOO OPERA BEGINS AUSPICIOUSLY

Fine Performance of Tannhäuser Opens Festivities Before Capacity Audience—Rigoletto Also Delights

CINCINNATI, OHIO.—The first week of the Cincinnati Zoo Opera Company, under the management of Clarence E. Cramer, with Isaac Van Grove as conductor, proved a genuine success. Seldom has Cincinnati turned out in such throngs for summer opera as for the opening night of Tannhäuser, in which Forrest Lamont sang the title role; Alma Peterson sang Elizabeth, and Herbert Gould sang the Landgraf of Thuringia.

Interest in the 1926 opera season was keyed to a high pitch because of the omission of this popular form of entertainment during the 1925 season. Cincinnati seemed to be eager for the opening night. A heavy advance sale indicated the trend of public opinion but the fact that even standing room was at a premium was quite unexpected. Opera hungry folks gathered early to gain advantageous positions from which to hear and see Wagner's opera which has been little seen in Cincinnati. This intense interest in a new company, a new management and a comparatively new group of singers made for success even before the overture, and marked each performance of this opera during the week. To say that the artists responded to this cordial welcome is putting it mildly. Each was ready for a fine performance, but this royal welcome brought forth the acme of artistic singing.

After the opera it seemed as if the audience sensed that credit for this gala performance was due mainly to Clarence E. Cramer, the indefatigable manager, who assembled the singers, chose Isaac Van Grove of the Chicago Civic Opera as conductor, and Louis G. Raybaut of the same company as stage and technical director. Cincinnati appreciates especially his announcement that operas will be given in their original language, hence Tannhäuser in German was an additional pleasure, and the singers made much of their opportunity with the full rounded tones of this language.

After paying tribute to Mr. Cramer for his achievement, Isaac Van Grove came in for a lion's share of the appreciation. He made a profound impression upon the audience which up to this time knew him only by reputation. However his skill as a conductor is a co-ordinating influence which makes for the best art in the singing, the orchestral music and the chorus singing. Every fine point was artistically brought out and given the right stress. Nothing is overdone and the orchestral parts are beautifully subdued to give the voices full opportunity. It must be realized that in an out-of-door theater the acoustic are not the most advantageous and too frequently the brass choir is predominant. However, Mr. Van Grove was keenly alert to this and brought perfect harmony much to the delight of the audience which was well aware of these difficulties. Cf him, Wm. S. Goldenburg, of the Cincinnati Enquirer, says: "His beat is firm, therefore, easily followed by the orchestra. He is a tireless drillmaster in rehearsals. Nothing less than that could explain the excellence of the vocal ensemble. As a reader of a Wagner score, Mr. Van Grove (Continued on page 32)

### RAVINIA, QUEEN OF SUMMER OPERAS, OPENS ITS DOORS

RAVINIA.—Weeks ago it was made known to the readers of the MUSICAL COURIER that every seat for the gala opening of Ravinia had been sold and hundreds who clamored for reserved seats had to content themselves with standing outside the theater, amidst the beauties of nature and the perfume of myriads of flowers. Ravinia, the queen of grand opera during the summer months, was opened auspiciously on June 26 with a performance of Manon Lescaut. The roads leading to Ravinia were packed with automobiles and the North Western trains as well as the North Shore electric brought thousands of opera-hungry devotees who feted the artists of the night, the manager, the conductor and the stage manager with plaudits that were re-echoed throughout the vast park. Ravinia, the opera house in the woods, has a formidable company of artists and musicians. Probably nowhere is there to be found a better orchestra as the one provided the last few years by Louis Eckstein. As is known, the entire Chicago Symphony is in the orchestra pit and that superb body of virtuosi plays grand opera as well as they do symphonic numbers, and under the able direction of Gennaro Papi they read the score of Puccini's Manon Lescaut with great eloquence. The cast was made up of Bori, Martinelli,

Bourskaya, D'Angelo, Defrere—a splendid quintet of actor-singers, all doing their parts so well as to deserve words of commendation. Lucrezia Bori's Manon Lescaut is a piece of art. Not only does she sing the role gloriously but she also acts it so well as to make one believe that she lives the part. Bori, a favorite at Ravinia, swept everything before her. She won the heart of her audience and she was applauded frantically whenever opportunity permitted. Her return to Ravinia assures many happy evenings to the habitués of this unique opera house. Giovanni Martinelli was the Des Grieux. Welcomed back to Ravinia, where he has won many triumphs, Martinelli sang his role with that virility of tone that thrills audiences to the verge of tears. In glorious fettle, he delivered the first aria superbly and awoke the admiration of his listeners. Minutes had to be given for the wave of applause to subside and then only could Papi resume the performance. Throughout the opera Martinelli sang superbly, his golden tones being ointment to the ear. As coquettish and lovely as Bori was, just as distinguished and elegant was Martinelli in the vestments of the young Des Grieux. The balance of the cast was excellent and the chorus, as ever, sang gloriously. The (Continued on page 27)



# IN MEMORY OF STEPHEN COLLINS FOSTER

COMPOSER OF THE SWANEE RIVER, MY OLD KENTUCKY HOME, UNCLE NED, NELLIE WAS A LADY, OLD DOG TRAY, CAMPTOWN RACES, OH! BOYS, CARRY ME 'LONG, OH, SUSANNA!, MASSA'S IN DE COLD, COLD GROUND, OLD BLACK JOE, ET CETERA.

Born  
Lawrenceville, Pa.,  
July 4, 1826

## THE UNKNOWN FOSTER

By H. O. Osgood

WHAT is the most widely known picture in the world? Unquestionably Mr. Every-Day Citizen, confronted by this question, after a rather lengthy searching of his mind, would decide on Leonardo da Vinci's smirking La Gioconda, which, stolen a few years ago from a wall of the Louvre, attained the front page publicity usually reserved for murderers, bank thieves, highwaymen, prize fighters, record-breaking athletes, fire-setters and Polar aeronauts. This fortuitous fame, thrust upon La Gioconda by the avaricious Italian who so adroitly eloped with her for strictly commercial purposes, fastened her name in many a mind that had never before known the title of even one picture, nor has learned another since.

Pressed for a second choice, provided Friend Citizen had anything of the sort within him, he might hit upon the Dresden Madonna, although the two "cute" little cherubs of the foreground, leaning on their elbows, chin in hand, are what would recall it to him, not the exquisite figures above them—the Mother of Christ with the Holy Babe. After all, one Madonna is very like another; but who but Raphael thought of putting anything so human as those cherubs into a Madonna picture—the trade mark that indelibly impresses the Dresden masterpiece on a mind.

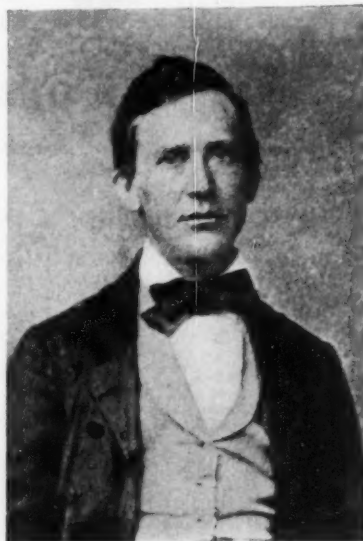
Speculation as to a third choice is perhaps idle. In not more than one case out of ten at the most would there be any third choice. In that tenth case, it is quite possible that Titian's Sacred and Profane Love would be the selection, especially the right half of it, with that large, ample nude so revealingly posed against the well-curb, or whatever it is. Indeed, those whose knowledge extended to Titian's picture (whose right end freedom is so protectively balanced by its left end virtue, that even the strictest Puritan may safely admire it), might very conceivably give it second place instead of third.

A bit of reflection, however, shows that all three guesses would be wrong. Our citizen hero has been confronted so many times by the best known picture in the world that it has never occurred to him that it is the best known one. For years and years he has seen it in his daily papers, his weekly journals, his monthly magazines, glanced at it in store windows, and had it thrust before his eyes on public hoardings. It is a portrait—the portrait of a fox terrier which once lived in London, and which was the friend of the late James Barraud, an English painter whose chief claim to distinction is the fact that he was once portraitist to this little terrier. He sits, ears erect, head on one side in eager curiosity, close before the horn of a "talking machine," as they were called in those days, when Barraud painted "His Master's Voice," and sold it for twenty-five pounds to a corporation, which, contrary to the adage, turned out to have a soul. Years afterwards, near the end of his life, when painting was not paying as well as it had, and it became difficult for him to support himself and the sister who was dependent upon him, the company, though he had no claim upon it, and did not seek the favor, sought him out and voluntarily paid him a modest pension, quite sufficient to take care of him comfortably for the rest of his life.

"His Master's Voice," reproduced in every form of the printers' and engravers' art, in sizes from a three sheet poster down to a letterhead trade mark, in colors and in black and white, is spread throughout the world in millions of examples. As an ornament on the machine which it advertises it penetrates into the remotest corners of the most obscure lands, where it must tell its own story since not one in 10,000 of those who see it can read its title. Off the printed page it appears in plaster of Paris statuettes, in rough metal, or in still rougher porcelain, to serve the smoking table as an ash tray. Yea, beyond question of doubt the most widely known portrait in the world is that of Barraud's little fox terrier, and the most widely known picture in the world that of which this portrait forms so important a part.

One is apt to jump to conclusions much too hastily. Asked the parallel question, "Who is the most widely known American?" most of us, with very little hesitation, would name Thomas A. Edison, though some would vote for Henry Ford. Edison has a stronger claim than Ford. He began much earlier, his name is associated with a whole group of important inventions, where Ford is known merely for one. The electric light, the cinematograph, the phonograph, to name only three vital inventions among many, are all coupled with the name of Edison, while Ford's claim to fame is solely founded on his invention of the most practical, efficient and economical transportation unit ever devised. The Ford car is not an automobile! It is merely a means of transportation. But in the few short years of its existence it has done more to revolutionize and improve the social, economic, industrial and commercial conditions of this country and many others, than any other single invention of the day. Though we vote the electric light a necessity, centuries lived and flourished before us under other illuminants; while the other two great inventions to which Edison's name is attached, the cinematograph and the phonograph, are still undisputed luxuries. It is by no means certain that the Ford car, which has banished distance, made next-door neighbors of next county strangers, moved the fields of the grower on beside the counter of the seller, and brought the suburban factory into the center of the selling district of the city, has not done the world more practical good, increased its actual value more, than the electric light itself.

This it not, however, a comparison of inventors and an evaluation of their relative worth. It is a search for the "His Master's Voice" among Americans of today, and the answer is probably neither Edison nor Ford. It is, though little suspected by the unthinking American, a Mr. Somebody, who is called, Singer, and whose name is known and revered in scattered and remote places of the world where Ford cars cannot run nor phonographs carol, where a dynamo



STEPHEN C. FOSTER  
Reproduced from the daguerreotype.

would be mistaken for a new kind of Buddha, and moving pictures for the arts of the Black One. Even in these places, remote and rare now-a-days, clothing is worn. Now wherever clothing is worn, there is a tailor, professional or domestic, with his sewing machine to make it on; and wherever there is a sewing machine, the name of that American, Mr. Singer, is known. Years before there were electric lights or phonographs or moving pictures or flowers, the Singer Sewing Machines were carried on shoulders up into the remote gorges of the Himalayas, floated on junks up the Yang-tse-Kiang into the heart of China, and transported this way or that into myriad other parts as remote and unexpected, to the ease and comfort of mankind and the lightening of womankind.

For half a century or longer you have been able to emerge from the ruins of Pompeii, take the first turn to the right and walk straight into a Singer agency at Castellamare di Stabia. How a sewing machine would have interested Pliny the elder, who perished only a few steps down the street from this agency, to which point his eager curiosity to investigate the phenomena of the eruption of Vesuvius that buried Pompeii had brought him! It was an insatiable curiosity, one that would have led him to seek to discover the identity of this mysterious Singer had he come a few hundred feet farther up the street before nature threw the careless brick that ended his career.

Who is Singer, by the way? Has he a first name, or is he merely a trade mark? Is he singular or plural? Whatever the answers to these questions, he must go into the "widest-known American" list, ahead of Edison and ahead of Ford.

In the field of fine arts, America has had few names that even approach the wide-spread notoriety of outstanding individuals in the field of invention. In literature, Mark Twain is the American Abou Ben Ahmed; his name leads all the rest. There are excellent translations of his most famous works into practically all the civilized languages. In painting there was a Whistler, and after him, until the other day, John Singer Sargent, two names that figured large in the international art world.

In music—? Shortly before the war, one Alister Crowley, an Irishman who lived at Paris, wrote an article for the North American Review on the Fine Arts in America. Crowley, living in the Quartier Latin knew the leading American artists who were there at the time. His article was very full as far as painting was concerned; he also wrote intelligently of literature and the drama, but in an article which must have run to 5,000 words or more, he devoted just six lines to music, and in those six lines mentioned one name—Edward MacDowell.

I met Crowley in a café not long after the article appeared, and asked him where he got the copious information on American music which led him to produce the patronizing sentence to the effect that MacDowell was the only one in over a century whose head had emerged above the general level of mediocrity.

Crowley laughed! "I'll tell you how that happened," said he. "MacDowell was the only one I had ever heard of, so I asked my typist. She said he was the only one she had ever heard of, too, so I put it down."

I mentioned the name of Stephen Collins Foster, not because he was a great musician,—he was far from being that,—but because it seemed as if even Crowley must have run across one of the universal Foster songs at one time or another.

Crowley had never heard of him. Had he heard The Old Folks at Home, the title under which The Swanee River is best known abroad, or heard of it?

Yes, of course,—but he had never known who wrote it. Crowley is no more ignorant than thousands of Foster's own countrymen. Last spring I remarked to a friend that I thought of doing a book about Stephen Collins Foster. His countenance displayed no sign of recognition.

"Don't you know who Stephen Collins Foster was?" "No," though he knew, of course, at least half a dozen of the Foster songs.

This is Foster's misfortune. His masterpieces—and they are masterpieces of their own kind—are as widely known as is "His Master's Voice"—and the people who know their authorship are just as few as those that know who painted

Died  
New York City  
January 13, 1864

the fox terrier's portrait. The Swanee River tune and its title, Old Folks at Home, are known over as widespread an area as the Singer Sewing Machine; yet not one-tenth, probably not one-twentieth, of those who know the tune and the words in any language have an idea who wrote them.

The late Thomas Koschat began in his early twenties his career as a chorus singer in the Vienna Imperial Opera, and was still in the same chorus half a century later, when he was over seventy; but in the meanwhile he had written numerous Volklieder and Volkspiele which spread his fame far beyond the limits of Vienna. One of his songs in particular, Verlassen (known in English as "Forsaken"), became such a universal favorite that it fairly deserves to be called a folk song in the full sense of the word. Before he died published translations of that song came to Koschat in no less than eighteen different languages. If this song, comparatively unknown, went so far through the world, what must be the distribution of Old Folks at Home?

Here is one instance! When the Prince of Wales went to visit Johannesburg and Pretoria in 1924, the crowds which assembled to greet him had song-sheets distributed among them and were converted into a huge community chorus to while away the time before his Highness' arrival. Two of the numbers on those song sheets were Old Folks at Home and My Old Kentucky Home.

A list of Foster's compositions shows no less than two-hundred and nine titles. It was Oh! Susanna that first attracted general attention. Following that there came song after song in quick succession. Perhaps a dozen of these have survived through the sixty-odd years since his last song was published (1862). It is hard now to realize that at his best period a song by Foster spread—allowing for the difference in distributing methods—with as much rapidity as does a new Berlin number in these days, and met with the same instant popularity.

The best of the songs have survived to the present generation in practically every household in the land. They have become, through choice and will of the folk themselves, real folk-songs—so much so that today most of us have forgotten who composed them or even that they were composed. In the general thought they "just grew," like Topsy, which is far from being the case. They were the spontaneous productions of a simple, undistinguished young man of a small river town, all the more remarkable in that this man had no musical background, and little musical education. Nobody knows what gave him this turn toward music, what put into him the power to write these simple tunes which went into the heart of the folk and have stayed there decade after decade, from one generation to another.

Foster's songs are accepted and loved without a thought of Foster himself. It was only in 1900 that he was remembered in his native town by a monument. In the hearts of the American people his monument is his songs, and on this monument, with characteristic American light-heartedness and acceptance of things as they are, we have forgotten to carve even the name of the man who brought so much beauty into being, and who was the first to create anything that could be honestly known as American music.

## STEPHEN COLLINS FOSTER

By Mrs. A. T. King

(Reprinted from the MUSICAL COURIER of August 14, 1919)

STEPHEN COLLINS FOSTER was born July 4, 1826, in Lawrenceville, Pa., now a part of the city of Pittsburgh. His father was a prominent merchant of Virginia and Pennsylvania. His mother came from Maryland, her ancestors being English. She was of a poetic nature. From her Stephen Foster inherited his talent, and to her he was devoted with "pathetic intensity."

He showed his interest in music at an early age. When only two years old, it is said, he would lie on the floor picking out harmonies on his sister's guitar, which he called his "little piano," as well as he could pronounce the words. His first school experience was when he was about five. He was sent with his older brothers to an infant school taught by Mrs. Harvey, an elderly lady, and her daughter, Mrs. Morgan. He was called up for his first lesson in the letters of the alphabet. He had not proceeded far in this mystery when his patience gave out and with a "yell like that of a Comanche Indian, he bounded, bareheaded, into the road and never stopped running and yelling until he reached home, half a mile away."

### A SELF TAUGHT PRODIGY

When he was seven, he accidentally took up a flageolet and in a few minutes had so mastered its stops and sounds that he was playing "Hail Columbia" in perfect time and accent. He had never before handled either flageolet or flute. Not long after this he learned, unaided, to play the flute, from which he was able to bring out the deep resonant tones which "distinguish the natural flutist from the mechanical performer." Still later he began to play remarkably well on the piano. He had but few teachers, Henry Kleber, of Pittsburgh, being one of them. He needed only elementary instruction, for his quick brain and perception scorned the slow progress of the beaten path, and he "leaped forward to a comprehension of the whole scope of the instrument by the force of his unusual musical genius." He studied the works of Mozart, Beethoven and Weber. The simple melodies which he gave to the public were not accidental; they were the result of the most thorough and laborious analyses of harmonies and he knew they would please the most cultured as well as those unlearned in music. He also made a study of music as a science and studied languages. He would improvise beautiful melodies, which he never wrote out.

### FIRST COMPOSITION AT FOURTEEN

His first composition, written when he was fourteen, was a quartet for flutes, The Tioga Waltz. When it was performed



in 1840 he played the principal flute part. It was in 1842 that his first published song was written, *Open Thy Lattice, Love*, one of the few songs of which he was not the author of the words as well as the music. Oh! Susanna, Old Uncle Ned, and others were composed in 1845 for the little club of friends that he directed. Oh! Susanna was his first song performed in public and was given by a traveling minstrel company visiting Pittsburgh. The success of this song was so great that he decided to devote himself to this style of composition. His family and friends wished him to take up a systematic study of composition, but he feared his natural talent would suffer, as his school life had proved to him that academic work in any direction was not his forte.

He was sensitive, but courageous; indifferent to money and fame, sympathetic, and held in high respect. In 1850 he married Jane McDowell, daughter of Dr. Andrew N. McDowell, a leading physician of Pittsburgh. It was soon after his marriage that he received flattering offers from his publishers in New York and strong inducements to make his home in that city. He removed there and had every favorable prospect that a young man could hope for. He was paid a certain sum for every song he might choose to write, besides a royalty on the copies printed. He went to house-keeping and liked New York very much. But after a year the old fondness for "home and mother" became too overpowering for him. One day he suddenly proposed to his wife that they should return to Pittsburgh. He brought in a dealer, sold out everything in the way of furniture, and within twenty-four hours was on the road to his father's home in Allegheny.

From 1853 to 1860 he remained at home, during which time he wrote many sentimental songs; his last one, written in New York in 1864, was *Beautiful Dreams*. Undoubtedly his most popular song is *Old Folks at Home*—or *The Swanee River*, as it was called. Five years after its first appearance 500,000 copies had been sold.

#### FOUND "SWANEE" IN THE GEOGRAPHY

Firth, Pond & Co., of New York, were the first to make a regular arrangement with him for publishing his music, paying him a royalty of three cents for each copy printed. In connection with the *Swanee River*'s name it is said that he asked his brother for the name of a river that would do for the song, but as neither of them could think of an appropriate one, Stephen took up a geography, and when he came to the name *Swanee*, immediately said, "That is the one!" Altogether he wrote about one-hundred and sixty-four songs. In 1860 he again received an attractive offer from Firth, Pond & Co., his publishers, and went to New York, remaining there until his death. Of his life in New York during the years from 1860 to 1864 there appears to be no record. One authority says: "For a time, during his checkered life in New York City, Stephen Foster received large royalties from his publishers, and had he been of a more provident nature, might have ended his days in prosperity."

Stephen Foster's life in New York was so short compared with the years he spent in Pennsylvania, that little is said about it; in fact biographical dictionaries and notices of him usually simply state the fact that he died there, without relating any of the circumstances.

#### FOSTER'S DEATH

His brother's book, however, from which much of the above information has been obtained, has the following to say about his death: "In January, 1864, while at the American Hotel, he was taken ill with ague and fever. After two or three days he arose, and while washing himself he fainted and fell across the wash basin, which broke and cut a gash in his face and neck. He laid there insensible and bleeding until discovered by the chambermaid who was bringing the towels he had asked for. She called for assistance and he was placed in bed again. On recovering his senses he asked that he be sent to a hospital. Accordingly he was taken to Bellevue Hospital. He was so much weakened by fever and loss of blood that he did not rally. On January 13 (1864) he died, peacefully and quietly. Upon the request of his family his body was immediately taken to an undertaker's by Major William A. Pond and placed in an iron coffin. On the arrival of Henry Baldwin Foster and myself his remains were taken by us to Pittsburgh, accompanied by his wife. The Pennsylvania Railroad Company carried the party free of charge, and the Adams Express Company declined to receive pay for transporting his body. The funeral services were held in Trinity Church, Pittsburgh, January 20, 1864, the Rev. E. C. Simpson officiating."

At his funeral there was a special choir under the direction of his old friend and teacher, Henry Kleber; the selections included *Vital Spark of Heavenly Flame*, as well as other numbers. At the grave some of Stephen Foster's own songs were sung.

His grave is marked by a simple marble tombstone inscribed

Stephen C. Foster  
of Pittsburgh  
Born July 4, 1826  
Died January 13, 1864

Not until 1900 did Pittsburgh have any monument to Stephen Foster. Then by popular subscription, a handsome granite and bronze statue was raised just inside the main gateway to Highland Park. "Moretti the sculptor has been most happy in his conception and execution of his commission and represents Stephen Foster, sitting with pencil and paper, ready to jot down some sentimental melody, while below him Uncle Ned strums happily on his banjo."

**SCHUBERT'S OLD ORGAN RESTORED** (Vienna)—The old organ at Liechtenthal church here, on which Franz Schubert played as organist of that church and which has now been restored and reconstructed, was officially donated to the public in befitting ceremonies at a concert of sacred music. Maria Hofer, a talented young Viennese organist, had the distinction of playing the venerable old instrument on this occasion, and Franz Malcolm Höne, a young American, was the violinist of the occasion. Another Schubert statue will shortly be erected in Vienna, this time in the beautiful park which the municipality has made of the old Währing Cemetery, where the graves of Schubert and Beethoven are still undisturbed. P. B.

**FURTWÄNGLER'S NEW PIANO CONCERTO TO BE HEARD** (Vienna)—When Wilhelm Furtwängler appeared here recently at the head of the Berlin Philharmonic Orchestra for a guest concert, it was announced that the conductor has completed a new Piano Concerto which will be heard for the first time in Berlin next fall, and later in Vienna. P. B.

## RIVAL MEISTERSINGER PERFORMANCES IN PRAGUE—GERMAN AND CZECH

A New Czech Opera and an Old One—Guest Conductors from Everywhere.

PRAGUE.—An unusual and piquant coincidence has just held the attention of Prague citizens. In this city, which has always been the hot-bed of national friction, there were recently given two performances of *Die Meistersinger* on successive evenings. The first was a newly studied production at the Czech National Theater, and the second, a special performance of Karl Aagaard-Oestvig's at the New German Theater.

In the National Theater the work has just been added to the repertory for the first time since Kovarovic's era. The opera director, Ostril, conducted the work with a sympathy and attention to detail that won the music a triumphant success. Certain criticisms must be made, however, of the scenery and stage management, which showed a marked tendency to go their own way in spite of Wagner's precise instructions to the contrary.

Previous to this performance the National Theater brought out a one-act opera, *Mistr Jira* (Master George) by a native composer, Jaroslav Vogel. The story is laid in the seventeenth century and uses the *Figaro* and *Don Juan* theme for its subject. The music is the work of an extremely talented and technically well-equipped young musician who, however, is not entirely free from foreign influences. Jarmila Novotna, who sang the leading role, attracted much attention by her beautiful singing.

A revival of the first Czech opera, *Dratnik*, by Skraup, originally produced in 1826, had a purely historic interest. As for the work itself, it is quite harmless. Another anniversary, the twenty-fifth of Verdi's death, provided an excuse for producing a cycle of this composer's standard operas. Among the guests at this opera house who enjoyed the greatest popular success were Maria Nemeth from Budapest, William Boland, the English tenor, and the soprano, Lydia Lipkowska.

The New German Theater has the premiere of two works to its credit, namely Giordano's *La Cena delle Beffe*, which has met with great success, and Tschakowsky's *Eugen Onegin*. The tardy appearance of this charming work, which deserves to be in the repertory of every opera house of standing, in no wise reflects upon the enterprise of the New German Theater, but is due to the National Theater's refusal to release the rights. For the two opera houses have an agreement under which the National Theater has prior right to all copyrighted new slavic works and the German Theater of German ones.

In *Hella Toras*, who sang *Tatiana*, a new opera star has arisen. Already a sensational success as *Santuzza*, her *Tatiana* was, if anything, a crescendo, and amid public acclamation the young artist, whose previous artistic existence is veiled in mystery, has been made a regular member of the company.

An excellent performance of *Parsifal*, played entirely by members of the regular company, displayed the high standard of this theater and proved again that perfect ensemble can only be achieved by the same people constantly working together and so becoming familiar with one another's idiosyncracies.

#### GUEST CONDUCTORS

While Vaclav Talich has been making a tour as guest conductor through England and Scandinavia, the Czech Philharmonic has been without a regular leader, and has invited various conductors, thanks to whom concert life here has received considerable impetus. Seradiev from Moscow conducted two concerts whose programs, consisting entirely of contemporary Russian works, were evidently chosen with a view to propaganda. He was unable to convince us, however, that political conditions have noticeably influenced the compositions of his compatriots.

Molinari of Rome conducted no less than four performances of Berlioz's *Requiem* with the assistance of that excellent organization, the Hlahol Choral Society. Even in this theatrical, bombastic work he managed to bring out every note and nuance, winning a most unusual success. Another triumph was celebrated by Fritz Busch, from Dresden, who conducted two concerts, although leading honors went to Wilhelm Furtwängler. In a guest concert of the Berlin Philharmonic, Furtwängler made the deepest impression of the season with Bruckner's fourth symphony as his *pièce de résistance*.

The real sensation, however, was provided by the orchestra of the New German Theater in introducing the one-armed pianist, Paul Wittgenstein. Under the leadership of Richard Strauss he played the *Paragon zur Symphonica Domestica*, which Strauss wrote for him, with such stupendous virtuosity that with closed eyes one would never suspect him of not having the full quota of fingers. Strauss also conducted his *Couperin Suite* and *Heldenleben*.

In the realm of chamber music, Schönberg's quintet for wind instruments has attracted the greatest attention. Unfortunately it must be said that here Schönberg has ceased to be an inspired composer and has turned into a dull mathematician. What he lays before us in this constructively interesting work are blobs of tone which, despite their mathematical sequence, seem to be entirely without form. The twelve-tone system, whose constructive principle forbids all repetitions which might have a key significance is death to music. In the same concert works by three conductors of

the German Theater were played. Of these, Viktor Ullmann with his octet revealed the strongest talent.

#### CHORUSES AND RECITALS

The choral societies have been doing noble work. Berlioz's *Requiem*, sung by the Hlahol, has already been mentioned. The German Männergesangsverein has given two performances of Honegger's *King David* and won a lasting success for this beautiful work. The German Singverein sang *Zebaoth*, an oratorio by Gerhard von Kuessler, who for many years was their conductor, under the leadership of his successor, Hermann von Schmeidel. He also gave a Mozart evening, comprising a serenade in eight movements and the *Vespera solennis*, with the same chorus. The soloist of this delightful concert was Rose Walter from Berlin, a highly intelligent singer with a rich vocal endowment.

Impressive is the long list of recitalists who, however, with few exceptions, have played and sung to nearly empty houses. Altogether the public is displaying a concert weariness that gives food for thought. Of the pianists the most worthy of mention are the Brazilian, Burle Max, Walter Obert from Cleveland, Katherine Goodson, who is visibly winning ground in Prague; Severin Eisenberger, the Viennese Steuermann, Carlo Zecchi, and a native Czech, Herman; of the violinists, the inimitable Huberman, Kubelik, Prihoda, Arriago Serato, the American, Lusk (whose playing of Bach has aroused considerable attention).

There is little to report in the way of song recitals. Rosette Anday, Viennese contralto, the Rumanian tenor Grosavescu, Tino Pattiera of Dresden, and the artist couple, Max and Steffi Klein, have appeared on the concert platform. The programs, however, consisted chiefly of arias, with the single exception of the Kleins who, by the way, have recently become two of the most popular members of the Prague German Opera and who were the only ones to help give *Lieder* a proper place in our concert life.

An important event is left to record, the home-coming of the Umelecka Beseda, the Artists' Resource, after sixty-three years. A goodly portion of Prague's concert history is bound up in this society, at the head of which Smetana once stood. E. R.

## ROMEO AND JULIET GIVEN AS A BALLET IN MONTE CARLO

MONTE CARLO.—The Russian Ballet, with Serge de Diaghileff at its head, gave a very able first presentation of *Romeo and Juliet* as a ballet, with music by a young English composer named Constant Lambert and dances by Mme. Nijinska. The work is a parody on Gounod's opera and it is staged somewhat on the lines of Pirandello's works as seen at the Theatre Pitoeff in Paris.

With Thamar Karsavina as Juliet, Lifar as Romeo, Mme. Sokolova as the nurse, together with an equally fine cast, the parody was a huge success and was acclaimed vociferously. The scene is laid during the practice hours of the Russian ballet, where Karsavina and Lifar are so engrossed with their love for each other that they entirely forget their rehearsals and have to be reminded somewhat vigorously by their scandalized colleagues. The second act shows the rehearsals of the meeting of this modern *Romeo and Juliet* at a ball on the stage, the balcony scene, the duel between *Romeo* and Tybalt and finally, Juliet's death.

The curtain drops to the plaudits of the other dancers and on its arising neither *Romeo* nor Juliet can be found. They have escaped in an aeroplane. Constant Lambert's music is formed of orchestral motives that are continuously repeated and although it is always gay and lively, it is representative of a modernism that borders on the very extremities of the possible. Scott's conducting was full of color.

#### CLASSICAL AND MODERN CONCERTS

The series of Classical and Modern Concerts, drawing to its close, has recently made us acquainted with a number of new artists as soloists. At this concert a symphonic poem by Eleutario Lovreglio, *What One Hears in an Old Eastern Temple*, was heard under the direction of Leon Jehin, and had a favorable reception. It is of modern idiom, and of a somewhat attenuated local color. Among the soloists of these concerts were Umberto Benedetti, cellist, and Ady Clericy, a youthful Montenegrin pianist. S. J.

#### Kathryn Meisle in Europe

Kathryn Meisle, Chicago Opera contralto, sailed in May for her first trip abroad. She will make some appearances in opera and concert in Italy and Germany, and before returning to the states in September for her appearances with the San Francisco and Los Angeles opera companies, plans to visit Baden-Baden, the home of her ancestors. Miss Meisle's grandfather emigrated from that city in 1848, settling in Philadelphia, where the family has made its home ever since.

Miss Meisle will open her season in San Francisco, on September 23, as Amneris in *Aida*, the role in which she made such a great success in Los Angeles last year on the opening night. She will sing leading roles with both companies.

with enormous success, by Emil Mlynarski. Other interesting symphonic works that have been performed included Karłowicz's symphonic poem, *Stanislaus* et *Anna Oswieci-mowie*, a noble and brilliant work, conducted by Kenig; Szymanowski's third symphony under Fitelberg and the overture to Moniuszko's opera, *Le Batelier*, with Mlynarski at the desk. The National Society of Polish Composers gave two concerts at the Conservatoire, presenting works by Maliczewski, Rogowski, Rozycki, Joteyko, Opienski and Paderewski. P.

**REVIVAL OF LOHENGRIN IN EDINBURGH**—(Edinburgh.) The Edinburgh Grand Opera Society has surprised everybody here by the excellence of its first production—a work no less than Wagner's *Lohengrin*. The opera was produced by Hebdon Foster, baritone, late of the Royal Carl Rosa Opera Company, and conducted by De la Haye, a local musician. During the same week the society gave creditable performances of Wallace's *Maritana*. Notwithstanding—or perhaps because of—the general strike, good audiences were the rule. W. S.

## FOREIGN NEWS IN BRIEF

**MONIUSZKO'S CHATEAU MYSTERIEUX REVIVED** (Warsaw)—A newly studied performance of Moniuszko's *Chateau Mystereux* has recently been given under the excellent leadership of Emil Mlynarski, who has partially revised the score for this production. Praise is also due the regisseur, Poplawski, and the scenic artist, Wodzinski, for a most worthy production. P.

**WARSAW ENJOYS ENTIRE SERIES OF BEETHOVEN SYMPHONIES** (Warsaw)—A Beethoven cycle comprising all nine symphonies was received here with great enthusiasm. The first five gave George Bojanowski an opportunity to reveal his striking talents. The Pastorale was conducted by W. Kenig, the seventh and eighth by Dolzycki, and the ninth,



## BARCELONA CLOSES SEASON WITH PREMIERE

Godowsky Acclaimed as Unique—Arthur Rubinstein a Favorite—Respighi's Pines of Rome Makes Big Hit

BARCELONA.—A strange departure from custom was the première at Olympia here of Cassadomont's *La Madre* on the closing night of the season. A somewhat unfair proceeding, also, for the success or non-success of a work can never be conclusively judged from its first performance. The opera is written in a charming folk style and has made the most of a book, Rusiñol's drama of the same name, that hardly lends itself to a musical setting. Its artistic sincerity and good technic are worthy of praise, and the most brilliant passages as well as the principal singers were heartily applauded; especially the tenor, Palet, who made an intensive study of the leading character.

## MANÉN A SECOND SARASATE

Among the multitude of pianists and violinists who have visited us this spring, three deserve special mention. One of them, Leopold Godowsky, entirely unknown to this public, has created an indelible impression. Seldom are the qualities of this genial pianist united in one artist. He possesses a flawless technic, extraordinary good taste, the strength of youth and a noteworthy faculty of comprehension which allows him to interpret with the same skill the works of Beethoven, Schumann, Chopin and the more modern composers, who find in Godowsky an ideal exponent.

Juan Manén, after many years of absence from Barcelona, has appeared among his countrymen in his double character of a violinist and composer. The rapid development of musical taste in recent years makes Manén's art appear a little obsolete. His prodigious technic and the purity of his tone dazzle for a moment; but he does not leave the same impression as other more modest players. As regards brilliance, however, our illustrious countryman is one of the first violinists in the world, whose virtuosity can only be compared to his compatriot, Pablo Sarasate.

## CASALS' ORCHESTRA MAGNIFICENT

Before beginning his long American and Australian tour, Arthur Rubinstein took leave of the public of Barcelona

which numbers him among its favorites. It goes without saying that at both of his concerts, Albeniz figured largely on the programs and that his stupendous interpretation of this Spanish composer was greeted with great enthusiasm. Worthy of mention are the recitals given by Gaspar Casado, rightly named as successor to Casals and who has also become known as a composer.

Casals, without being an orchestral conductor, has managed to create an excellent symphonic body, though the public does not patronize the concerts as they deserve. This lack of interest may be due, however, to the scant care which is shown in the shaping of the programs and to a certain rigidity which Casals gives to the compositions he conducts. Casals would have been a great conductor had he given himself to this work from his youth, but there are some qualities essential to the effective wielding of the baton, which cannot be acquired in middle age.

Besides six concerts led by its founder, the orchestra has given eight more this season under guests, including Max von Schillings and Julius Pruwer from Berlin, Edward Mörke from Dresden, and Alexander Zemlinsky from Prague. It would be tedious to enumerate each novelty heard at these concerts, many of which were unimportant and the others only comparatively new; but we must make an exception in the case of Respighi's *I Pini di Roma*, a beautiful work, full of interesting and original effects, very sincere, and the portrayal of a strong personality. The success of this work was such that it had to be repeated in a subsequent concert.

Detailed plans for the Liceo's winter season are already completed. Among the engaged artists are Della Rizza, Miguel Fleta and Riccardo Stracciari. The conductors include Albert Coates, Egon Pollak and Franco Paolantonio, and the novelties will be *Nuit de Mai* by Rimsky-Korsakoff and *Francesca da Rimini* by Zandonai.

T. O. C.

## Marcella Geon Going to Paris

Much interest has been manifest in the Fortnightly programs that Marcella Geon, successful young coach, has arranged and presented over station WRNY during the months of May and June. On June 17, an artist-pupil of Miss Geon's, Edith Huessler, contralto, gave a program over the same station, and the Marcella Geon Ensemble went on the air the following night at nine forty-five. Since beginning these radio programs the young coach has received numerous letters of appreciation from parts near and distant, praising her for the high standard of her singers and the construction of the programs.

On May 7, Miss Geon presented some of her artist-pupils in a delightful recital at Steinway Hall, New York, when the following contributed to the enjoyment of the program: Helen Wasserman, Elsa Graefe, Alice MacLain, J. J. Scheuch, Gertrude Geon, Edith Huessler and Lucille Henthorne.

Miss Geon will sail for France very soon to spend several months in Paris where she will brush up on repertory and song literature. Her studios will re-open in October.

## Carl Flesch at Baden Baden

Since his departure from America, Carl Flesch has had a busy time. First he concertized in a number of German cities, among them Darmstadt, Bremen, Koenigsberg, Leipzig and Berlin. In Berlin he gave the first performance of Ernest Bloch's *Baal Sohem Suite* and Wilhelm Grosz' *Jazz Band*. From Germany the violinist went to Hungary, where he had five appearances in one week in Budapest, playing the Beethoven concerto twice with the Philharmonic Orchestra and giving three recitals of Beethoven sonatas with Erno V.

Dohnanyi. Mr. Flesch had contemplated a trip to Italy, having been repeatedly urged to tour, but finally was forced to forego the visit for a much needed vacation. He is now at Baden Baden and will spend the summer there with his family. On September 17 he sails on the S.S. Columbus to this country, where he will again divide his time between concertizing and teaching at the Curtis Institute of Music in Philadelphia, with which organization he has signed a contract for two years to come.

## Lazare Saminsky in France and Italy

Lazare Saminsky, recently conducting several concerts in France and Italy, introduced an American and Russian Music Festival at the Royal Academy of Florence and a concert devoted to modern music of the Orient and Occident at the Salle Gaveau in Paris. At the latter concert, in which Mr. Saminsky had the assistance of Colonne Orchestra players and of the soloists Raymonde Delaunois and Louis Gruenberg, rare Armenian, Georgian and Jewish melodies found and arranged by Mr. Saminsky were given, also his new work for voice and orchestra, *Litanies of Women*, Arthur Bliss' *Rout*, Gruenberg's *Polychromatics* and Alexander Krein's *Hebrew Sketches*.

The Festival of American and Russian music given at the Florentine Academy, of which Mr. Saminsky is an honorary member, included a greeting from Dr. Boghen, a lecture by Mr. Saminsky on the subject, and a concert at which chamber music by Jacobi, Marion Bauer, Hammond and Whithorne was given and also songs by Deems Taylor and Saminsky. The singers heard were Mme. Delaunois, Adriana Nelli; the pianists, Dr. Felice Boghen and Mr. Gruenberg; violinist, Prof. Tagliacozzo, and the Florentine Sextet. The festival

program was heard by an audience which filled the auditorium.

Mr. Saminsky will return to New York in September to take up his duties as musical director of various institutions and to resume work with his students of composition and orchestration.

## Beduschi Advises Pupils to Study in America

Umberto Beduschi, formerly leading tenor at many of the principal operatic houses of the world, and for many years a leading voice teacher in Chicago, has brought to the attention of the musical public many well known artists now on the operatic stage, concert platform, and many prominent teachers, as well as church and oratorio singers. Recently interviewed by a representative of this paper, Signor Beduschi made the following remarks:

"Often a pupil makes the mistake of beginning to teach others before he is a finished product himself." Then Signor Beduschi changed his topic and added: "I know that it is more advantageous for a student to study in this country than in Europe. I do not now consider it necessary for a pupil to go abroad. There are in America many competent instructors, who, after reaching the pinnacle of success in the old country, are passing on their knowledge to students here who benefit more rapidly while studying under more comfortable living conditions than they would in Europe. Naturally, when pupils have acquired a foundation, a knowledge of the solfeggio, voice placing, and have some operas ready for rehearsals, then let them journey to Europe for



UMBERTO BEDUSCHI.

experience in the small theaters. There they can build up a more complete repertory and gain the advantages of routine. Yes, I know that there is a great deal said about the so-called European atmosphere, but I should like to find some one who really could explain to me what is meant by atmosphere. If a pupil has sufficient brains, talent and general education to become an artist, he will be an artist in any atmosphere, but if he lacks those qualities, you can surround him with the world's masterpieces, and he will still be deficient as an artist. In America we can hear the best artists of the world and we have the best symphony orchestras here.

"To conclude," said Signor Beduschi, "let all the students who are ready to go to Europe, go there. After a period of study here when they want routine, let the teacher advocate going to Europe, but until then let American boys and girls stay at home. They can get atmosphere in any of our American cities, as well as they can in France, Italy, Germany or Russia. Perhaps they cannot find as much enjoyment here as over there. That is impossible, but they can learn to sing quite well in America—perhaps much better, as there are many good voice teachers in Chicago, and as many, if not more, in New York, Boston, Cincinnati, San Francisco, Los Angeles, St. Louis. As a matter of fact, in every large city there are good teachers."

## Vincenzo Portanova's Artists Heard

Six of the advanced pupils of Vincenzo Portanova, New York vocal teacher, were presented in recital at his studios on June 20. Each and every one did full justice to the careful and thoroughly beneficial training he had received.

Ernest D'Amato revealed a rich voice in *Vorrei* (Tosti) and *Invictus* (Huhn), while Adele Ames displayed a soprano voice of pretty quality which she used with taste in *Voi Che Sapate* (Mozart) and *La Girometta* (Sibella). Then came a well sung duet, *Whispering Hope*, by Mrs. Droze and Mrs. Millman. Mrs. Ortega gave pleasure in *Donna, Vorrei Marir* (Tosti) and *Who Knows?* (Dunbar-Ball). She has a fine voice and sings with sincerity and feeling. Mozart's *Sull Aria* was next rendered by Miss Bergonzi and Miss Ames, after which Mrs. Droze was heard in the *Ballatella* from *Pagliacci*, and *A Heart That Is Free*. She sang with brilliancy and tonal clarity and was received with favor. Eva Bergonzi possesses a voice of great promise and showed much poise and style in her singing. Her numbers were *Parla* (Arditi) and *Amore Ch'io Credea Follia*, a charming song by Mr. Portanova. Mrs. Millman has a lovely contralto voice of ample range and gave pleasure in Verdi's *L'Abborrita Rivale* and Schindler's *La Colomba*. A duet by Bellini closed the well rendered program and brought a delightful evening to a close.

Mr. Portanova has now closed his studios and has started to enjoy his summer vacation. He will resume teaching in October.



"His fine portrayal of the old negro slave was one of the cleverest bits of lyric acting we have ever heard."—*Atlanta Journal*.

Frederick Gunster.  
TENOR

Forwarding Address: c/o Musical Courier, 437 Fifth Avenue, New York

## GALA CONCERT

## SESQUI-CENTENNIAL AUDITORIUM

N. LINDSAY NORDEN, Conductor

The Mendelssohn Club  
Reading Choral SocietyStrawbridge & Clothier Chorus  
The Philadelphia Orchestra

"Mendelssohn's 'Hymn of Praise' . . . was most admirably conducted by N. Lindsay Norden, leader of The Mendelssohn Club and The Reading Society. The chorus was splendid, consisting of about 600 voices, admirably balanced and of beautiful tonal quality. The finest effect of the evening was the superb unaccompanied chorale, 'Let All Men Praise the Lord,' which was one of the most impressive exhibitions of choral work which has been given in Philadelphia for many years, although the chorus did excellent work in the opening and closing choruses. . . . Mr. Norden conducted exceedingly well, making the combined choruses sound like a body of singers which has practised long together in the details of phrasing and tonal color and not like three individual choruses. Mr. Norden gave a superb reading of the rather banal Finale of Tchaikovsky's Fourth Sym-

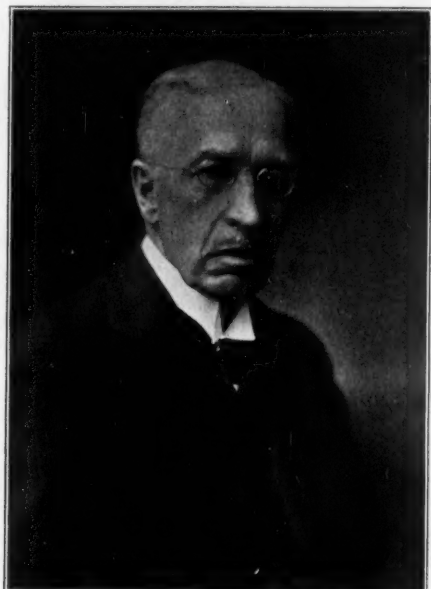
phony, and of his own 'Silver Plume' . . . There is much good work in the composition, both from the standpoint of composition and orchestration."—*The Public Ledger, Philadelphia*.

"One of the most elaborate musical events planned for the entertainment of the Sesqui visitors, a performance of Mendelssohn's 'Hymn of Praise,' was given in the Auditorium last night . . . The chorus was superb."—*The Philadelphia Record*.

"The composition 'Silver Plume' is robustly scored, never cacophonous in quality, and the prevailing characteristic is an amiable sentimentality with variety in the form of brisk march rhythms. The massed choruses sang the 'Hymn of Praise' with good balance of tone, precision of attack and shading."—*The Philadelphia Inquirer*.



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The Anniversary of 40 successful years was one of the important events of the season, and the concert of June 11, 1926, was given before an enthusiastic audience which filled the great Auditorium, Chicago.

*Mr. John J. Hattstaedt, the President and founder, incorporated this Conservatory in 1886. A pioneer in Chicago's musical life, he established his work as pianist in 1875. As scholar, musician and lecturer, Mr. Hattstaedt is known to musicians everywhere and his school stands today among the foremost and largest schools of music in the United States.*

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## CHARLES NAEGELE DISCUSSES

## AMERICANS AND AMERICAN MUSIC

I found Charles Naegele at his habitat down on East Thirty-Ninth street where he occupies the two upper floors of a converted residence, one of the rare and fortunate beings

in all crowded New York whose privilege it is to have room to move around in and who is not penned up with eighty or a hundred other families in one of those constricted rabbit warrens the real estate people have condemned us to.

Through a narrow staircase, my host led me up to the top floor. "I want to show you first the place where I do the business side of my work," he said, by way of explanation. There I found a small room with desks and filing cabinet, and was introduced to a young man, the pianist's secretary, and shown an elaborate and complete system of keeping addresses, press clippings and other matter relative to the getting and filling of "dates," and the making of a career.

"The young artists who sits back and waits for his manager to do the work makes a mistake," said Mr. Naegele. "If the artist does his part and cooperates with his manager he is far more likely to get along." Then he added with vigor and feeling: "It is hard enough here anyway!"

"No doubt," said I. "But you young American artists of today are on easy street compared with the young Americans of thirty or forty years ago. In those days it was really hard."

"You mean to say it was harder then than it is now?" There was doubt in his voice.

"It was," said I. "If you had lived then you would not be keeping these files and press clippings—for there wouldn't have been any to keep. There weren't any clubs or other artist, engaging organizations, and—well, the taste was not beginning to be formed."

"It isn't formed so very far now—but—let's go down stairs to the studio and talk it over." So down we went, a floor below, where two rooms adjoining gave views out over Thirty-Ninth Street and to gardens behind. There was a piano, and comfortable chairs and sofas.

"You say the taste isn't so very much formed even yet. Is that your experience?"

"Well, the thing that got the biggest hand at X-ville the other day was Liszt's Liebestraum!" He named the town, but I have forgotten it.

"I don't think that proves anything," said I. "I guess that is only proof of the sort of love people have for the good, old things. I often hear the audience start to applaud the moment they recognize the opening notes of an encore. It is like meeting an old friend. After all, you do play general programs, don't you?"

"Oh, yes. Everything from the old classics to the late moderns. I play a good deal of Debussy."

"That is interesting. It is a thing I have often puzzled my head about, why the American public should have a leaning towards Debussy and other music of the modern French school."

"That is first of all because it is good. And then partly the reaction following the war. You know how everything French has been popular."

"No," I said. "I don't think it is that. I noticed it before the war."

"Well, Debussy was really the only man of this time. He had no contemporary of equal importance. And no one else wrote much piano music."

"O," I said, "is that the way you feel about it? How about Strauss? And how about Tschaiakowsky?"

"Tschaiakowsky is a nineteenth century romantic. America is the last country that plays Tschaiakowsky. They never play Tschaiakowsky in Europe."

"No. They never did. But you cannot get away from the fact that he is the most popular of symphonic writers



Peter A. Juley & Son photo

CHARLES NAEGELE,

a sketch by Rembski of a young American pianist who has played many recitals this season and has appeared as soloist with some of the leading symphony orchestras. He is a thinker as well as a player and his ideas and opinions are worth reading.

in America. They play fifty works of Tschaiakowsky to one of Debussy. And yet our composers copy Debussy and not Tschaiakowsky, or Strauss, or anybody else. I was just wondering if there was anything about us that made modern French idioms useful to us as a matter of self-expression?"

"Don't you think Americans have enough taste to like all kinds of good music? I do. I think Americans like Debussy because he is good—same as they like everything else good."

"Yes. No doubt. But, after all, there must be something that is American music, or will be American music, or an American idiom sometime. I only wonder if that will be anything like the modern French idiom?"

"I don't think we can say what it will be like. It is too soon for us to have any idiom. We are so very young."

"But you know what the French themselves say. They say our Poe was largely responsible for modern French poetry and, indirectly, music. I have heard them say that when Baudelaire translated Poe he started the modern French school."

"Poe, though, was an exception. An outstanding figure. I acknowledge that we do recognize our own outstanding figures."

"But you don't think that Poe particularly expressed America, or that the leaning of American music towards the French is just part of the same trend?"

"No. I think American music, when it comes, will be a little of everything we have here and some of Europe too."

"You mean Negroes and Indians?"

"Indians? What do you mean, Indians? What instrument did the Indians ever have on which to play their music?"

"Well, they had their voices. And you know, some of our composers think they are not writing American music at all unless they base their music on Indian themes."

"Indians," exclaimed Mr. Naegele, scornfully. "Why, in a few years there won't be any Indians."

"No," I laughed. "But their music is all recorded at the Smithsonian Institute. Anyhow, it's the same thing with the Negroes. Do you feel that their music can ever be the self-expression of the Whites?"

"What have you got against the Negroes?" asked Mr. Naegele. "The Negroes are all right. They are American, aren't they? What would you call them?"

"Well," I said, "I'd call them Negroes. African residents of America. I don't feel that music, in order to be American, has to have in it something of this or that color of foreign lands. There is something about MacDowell that is American."

"Yes, but I think Way Down Upon the Swanee River is more American than anything MacDowell wrote," asserted Naegele.

"Well, you speak of a tune," I said. "I did not have any tune in mind. What I was thinking of was more of a harmonic color. I don't believe anybody knows exactly what it is."

"Then why do you call it American?"

"Same reason why we Americans look like Americans. We came to look that way unconsciously. Nobody could have predicted a hundred or so years ago what we were going to look like, or be like. We just got that way. You know how quick you recognize an American anywhere abroad."

"That's just swagger," said Mr. Naegele.

"Swagger?" I said, nonplussed.

"Yes," said Mr. Naegele. "Swagger! Americans are very much inclined to swagger when they get to Europe."

"Still," I argued, "there is something you would recognize as American anywhere even if you didn't swagger, isn't there? And if you saw a Negro over there you might say he was an American Negro, but you would hardly name him American, unqualified."

"America is made up of all sorts," said Mr. Naegele. "Jew and Gentile, German, French, Italian, Negro—everything. I don't see how you can make a distinction or leave out any of them if you consider America."

"How about Sinclair Lewis' Main Street," I asked. "That wouldn't have been a faithful picture of American life if the characters had been Negroes or Jews or foreigners or something, or even some sort of race, the descendants of newly arrived Americans, Swedes or something. You know what I mean. The clannish sort of people."

"Why not? They are all Americans, aren't they?"

(Continued on next page)

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"Well, of course, they are. But not until they soak in and lose all of their foreign and racial characteristics so that we do not recognize them as anything but just plain American. And I don't see why that does not apply to music just as well. Do you feel that jazz is an expression of America?"

"What else is it?" asked Mr. Naegele. "And Europe thinks it is interesting. You ought to hear all their attempts to make it!"

"But can they?"  
"No. That's just it, they can't. They can't write it and they can't play it."

At this point a visitor came in and was introduced as Dwight Fiske. "I have already met Mr. Fiske," said I. "At the theater—the Princess, was it?—two or three years ago. He was giving a recital of his own compositions. I thought you were in Paris, Mr. Fiske?"

"On my way," said Mr. Fiske. "Just leaving. I've been over here most of the year."

"What do you think about this thing," I asked. "You being a composer, you ought to have ideas on the subject."

"Jazz?" said Mr. Fiske. "I use it."  
"In a serious work?" I asked. "I don't really see how jazz can express anything serious."

"The scherzo of a symphony; my symphony that was given in Paris last year. I don't see why it shouldn't be used. Just as Tchaikowsky uses the waltz so very beautifully in one of his symphonies."

"I am hoping Fiske will write me a concerto," Mr. Naegele broke in.

"A jazz concerto," said I, laughing.

"No, but seriously I am looking for a new American concerto."

"Then you don't like the MacDowell concerto?" I asked. "I don't mean that at all," said Mr. Naegele. "I was speaking of something new."

"Well," I said. "There is certainly room for it. Americans seem never to have turned their attention much to the writing of big concert pieces for pianists. That is the thing we need more than anything else to put American music on its feet. Pieces that are long enough for concert purposes and difficult enough to interest the concert artist. But should it be jazz, or what should it be?"

"It wouldn't matter very much what it was if only it was good," said Mr. Naegele. "The public will accept anything if it is good. I play some Satie and the public seems to like it. It is classed with the ultra-moderns, you know, though it was written years ago."

I got up and stretched myself. "I've got to go," I said. "I want to try to get to the radio shop and get some tubes before they close up. This has been a mighty interesting talk and I've learned a lot."

"Learned?" asked Mr. Naegele. "What have you learned?"

"Well," I said. "I've learned what you think American music is and isn't going to be. I've learned what you think of American taste and what you think of the young American artist's chance to get a start. I've learned—Oh, I've learned lots of things."

"Do you agree?"

"Agree? I'm sure I don't know whether I do or not. The question is too big to settle all at once. A thousand years from now we will know all about it."

And therewith I rushed away but got held up in a traffic jam and reached my radio store too late after all. So I had to live through a whole long evening without any radio jazz. I may not approve of it as a worthy expression of America. But, oh, how I do miss it when I haven't got it!

#### Marguerite Potter Presents Pupils

A matinee song recital by artist-pupils of Marguerite Potter was given in Wanamaker Auditorium on June 18. The program opened and closed with organ selections by J. Thurston Noe, assisting artist, who delighted with selections by Federlein and Boclimann. Sara Lee was the first of the singers listed and she rendered the aria from Samson and Delila with a rich, flowing voice and with dramatic power. Esther Dickie, who filled the role of a sensitive accompanist for the singers, also gave solo numbers. She proved to have a mellow tone and good technique. She is capable of big climaxes and also of very delicate work, this contrast being quite outstanding. She was heard in numbers by Liszt, Levtzki, Debussy, Seehoek and Staub. Hazel Longman is the possessor of a lovely soprano voice; it has been beautifully trained, as her singing had a fine line of evenness and a control which is the result of something more than just natural ability. Her offerings for the afternoon were the Schubert Ave Maria, The Salter Pine Tree, and the Brewer Fairy

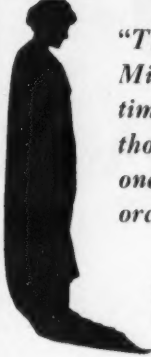
Pipers. Svea Moberg has the gift of interpretation and with it a gracious personality. She gave her four selections a spirited and vital rendition. Miss Lee again appeared in a group of songs in which she displayed an enviable ease and a voice of natural opulence and color. It really is a pleasure to listen to such work. Mazie Brooker, in her clear high soprano, gave with much grace and musicianly understanding four songs which brought her sincere appreciation. All the young singers had poise and a good sense of delivery, very important assets in public work.

#### George Liebling Scores in Hillsdale

George Liebling played at Hillsdale (Mich.), May 19, and the following review appeared in the Hillsdale Daily News:

"As the matter stands, the rather large audience which gathered at the College Church last night has enjoyed an unusual privilege, that of hearing George Liebling, pianist. . . . To have heard a genuine Liszt pupil is an event for any American, and especially to be cherished when that pupil comes to one's own town for a recital. Liebling reveals his continental training and experience, and his recent acquaintance with America, both in his social mannerisms and his presence at the piano. He combines the sense and the skill of a high-minded artist with the simple graciousness of his race, independence of spirit blended with an effort to please. He succeeds remarkably."

"Following the first number, the Bach-Liszt, which he played with exceptional display of technical skill and interpretive power, Liebling rose from his chair and gave a lec-



**"The audience recalled Miss Peterson so many times that one might have thought the afternoon was one of opera and not an orchestral concert."**

The Chicago Daily Journal said the above about May Peterson, soprano, formerly Opera Comique and Metropolitan Opera Company.

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ture on his subject. In the several moments thus occupied he sketched the history of music from Bach to the present day, pointing out the differences of style and showing how his chosen program would follow that history. Referring to the American tendencies he spoke hopefully, saying that we shall undoubtedly have a truly great national music-literature, and that we may expect something better than jazz. . . .

"Despite the liberties taken with the score of almost every composition he played, Liebling entertained his audience and displayed to them such a wealth of skill at the keyboard as has not been seen in many a year on a local platform. His tone was of the same high quality, obtained by a touch and an application of physical vigor that the apparent mood of the performer and the ideas of the composer were carried to the ear with convincing power. No degree of intensity of sound nor tonal effect seemed lacking in the store of musical wisdom and training of the artist. These qualities were most apparent in the Schubert Impromptu, the first movement of the Beethoven Moonlight Sonata and his own Lyric of Psyche."

Strength and grandeur of tone were exhibited in the Appassionata, the Polish Miniature and the Rigoletto Fantasy. Liebling played several encores, for the most part adding to the listener's consciousness of his feeling, for the possibilities of the bigness of the piece. Of the encores the Scarlatti was the most notable."

Eleanor M. Kelly, who managed the concert, has since written Mr. Liebling as follows:

"In memory I am still enjoying your very beautiful playing. You made us forget everything and live an hour of intense happiness. Please come again! Everyone will welcome you."

Mr. Liebling is booked for a number of recitals during June and early July.

#### The Kellys to Go to Europe

The Cincinnati, Ohio, Enquirer of May 16 informs its readers that Mr. and Mrs. Thomas James Kelly will sail for Europe early in September to remain abroad for at least a year, and their friends who are countless everywhere in and about Cincinnati are in despair at losing them for so long a period. These comrades in art and in the pleasant paths of dalliance which both Mr. and Mrs. Kelly grace so charmingly rejoice in the plans which have actuated these travelers to take this step, but nevertheless they will miss them sadly.

Said the Enquirer in part:

"Who, when Mr. Kelly is far away, will be able to hold thousands of potential musicians in the hollow of his hand while introducing them to the beauties and inculcating in their impressionable minds the values of composition and self-expression as Mr. Kelly has done at the children's concerts of the Symphony Orchestra?"

"Who else indeed but he can so enthrall his own students of song to improve their diction, elevate their standards of literature and art and add to their talents or capacity for artistic endeavor the well-rounded judgment of good taste in song and story?"

"Who will there be to take the place in the annals of the Cincinnati MacDowell Society, at the Conservatory of Music, in the smart set, in music in general in Cincinnati, of this gifted pedagogue, this literary expert, poetic interpreter and musical adept whose facility in all these matters amounts to a genius?"

"What will the fashionable bride find for her 'Memory Book,' dedicated to her wedding day, to replace the facile talent of impromptu verse, the gracious sense of humor and generous sentiment which Mr. Kelly has been so often called upon to display on such momentous occasions? Where will the Symphony Circle of the Cincinnati Woman's Club find his equal for its musicales-dejeuners?"

"Where, indeed? There is no echo to break the silence of regret that friendship feels to see the Kellys depart from the adopted city which has so enjoyed and honored them. For Mrs. Kelly, whose artistic musical interpretations have been an interesting part of Mr. Kelly's matchless recitals, and whose joyous personality has endeared her to numberless Cincinnatians, holds as firm a place in the hearts of this wide acquaintance as does her distinguished husband."

"Mr. and Mrs. Kelly have decided to spend this sabbatical year in France and Italy, renewing the inspiration which has come to them on briefer visits to these two lands of artistic achievement, where they have been invited to present various recitals such as proved so eminently successful at the Cincinnati Country Club for several seasons. They will thus have time to loaf a bit, to find relaxation and rest, time to think and to observe at the very font and wellspring of art, and thus to recreate indeed both spirit and body. They will gather material off the beaten track for their unique recitals, making this year of freedom from routine an artistic pilgrimage, with shrines along the way wherever their fancy listeth. Mr. Kelly is detained here with his master classes at the Conservatory of Music until late in August, when he and Mrs. Kelly will spend a fortnight with Mr. and Mrs. C. J. Livingood at their attractive villa at Murray Bay, going thence to New York to take passage for the other side."

#### Whittington Concludes Busy Season

This season has seen a great enlargement of Dorsey Whittington's field of activities. He has played in practically every important city in the East including New York, Boston, Chicago, Baltimore, Washington, etc. Next season his bookings will take him to the Pacific Coast. After his last recital this season, Mr. Whittington took a short vacation around the trout streams in northern New York before starting his summer master class at Winthrop College, which began on June 14 and will continue for six weeks. During this session Mr. Whittington will give several recitals at the college, playing many of the most important works in piano literature.

About August 1 Mr. Whittington will sail for Europe.

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### Helen Thomas Wins Critics' Praise

Helen Thomas was heard by Schumann-Heink in the West some months ago, and was encouraged by that great artist to come to New York, which she did, becoming soloist at St. Andrews Church, and subsequently appearing with the Russian Symphony Orchestra, Vessela's Band and at Atlantic City concerts.

Her recent appearance as soloist at the Plattsburgh, N. Y., May Festival brought her many flattering encomiums, the Plattsburgh Daily Press referring to her "beautiful voice, of magnificent range and power, the high notes especially remarkable in their ease and sweetness; despite her youthful appearance she showed an artistry and operatic ability beyond question." The Clinton County News spoke of her "rich soprano voice which held the audience spellbound; her pleasing personality caused many remarks to the effect that Plattsburgh should hear her again." The Daily Republican said in part that "Miss Thomas has a beautiful voice and charming personality which win her audience from the first. Her voice is sweet and even throughout, her high tones especially lovely. This young singer has everything which makes for success, and those who were fortunate to hear her will look forward with keen interest



HELEN THOMAS

to her future. Seldom has so lovely a voice been heard in Plattsburgh; each and every one of the numbers sung by Miss Thomas was a delight, and she was forced to respond to encores after each group.

### Mischakoff an Artist of Poetic Imagination

When Mischa Mischakoff recently appeared in a recital at Town Hall, New York, he stood the test well. Associated for many seasons as concertmaster of the New York Symphony, he proved that he is an artist of merit whether with the background of other musicians or as a sole interpreter. He was the recipient of some fine comments of his work, excerpts of which are here quoted. The Herald Tribune said: "In the opening movement of his first number, the Joseph Suk suite, Mr. Mischakoff firmly established his claim to rank among concert artists rather than to mere routine musicianship. His attack, technical proficiency, meticulous accuracy could perhaps be pre-supposed, but he adds to this a poetic imagination and a tone of lyric and vibrant depth." The Times stated, in part: "The playing of the violinist was of a high order. Beauty of tone and technical ability were joined to artistic musicianship. . . . A concerto in E minor by Conus proved of a warmer, more romantic type with ample opportunity for emotional expression." The New York American stated that "His readings possessed a certain facile grace and tonal beauty, while he surmounted technical difficulties with no sign of effort or diminution of charm."

### Cleveland Institute Notes

CLEVELAND, OHIO.—The Cleveland Institute of Music held the first commencement exercises in its history on June 2. The first class to complete the four year's work numbered nine students, many of whom received recognition for their talent in school events and public competitions as well. Those who received the first diplomas awarded by the school were Eileen Brodie, Marie Lapick, Lois Brown, Jean Martin, Theresa Hunter, Gertrude Englander, Matilda Rubin, Elizabeth Wilford and Parker Bailey. The commencement exercises were held at the school in the form of a recital, each student giving one number on the program. Diplomas were presented by Sheldon Cary, president of the school.

The last faculty recital of the school year presented Beryl Rubinstein, head of the piano department, as soloist. This was Mr. Rubinstein's first appearance in concert at the school this season. His program included but three numbers—Mozart Fantasia in C minor, Chopin Fantasia in F minor, and Schumann Fantasia in C. To this unique and unusually interesting group he brought those qualities which have made his playing such a delight. One takes for granted the impeccable technic of Rubinstein. He makes his technic the servant of a rare musical mind. His clarity of phrasing, beauty of rhythm, variety and beauty of tone and fine dynamics show themselves in all his readings and help give the constructive and emotional ideas of the composer their full import.

### Busy Summer for Lyman Almy Perkins

The summer studio teaching of Lyman Almy Perkins, in Pittsburgh and New Kensington, Pa., opened on June 1 and continued four weeks with a schedule crowded with bookings in both studios, the work in New Kensington having



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Where My Caravan Has Rested	Because
My Thoughts of You	June's First Rose

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doubled over that of his first season there. Completing his sixth year in Pittsburgh, the record Mr. Perkins holds is that of continuous growth and increased prestige. This year he adds to his summer activities a six weeks' course for singers at Norfolk College, Norfolk, Va., in the heart of the summer shore resorts along the Atlantic. Reservations are starting with a goodly number and the success of this first course ever given at the school, in this department, for summer work looms large. The course opens on July 7 and continues through August 18. It will doubtless prove attractive to those who remain at these points for vacation periods.

One of the important activities from the Pennsylvania studios of Mr. Perkins during the season just closing was a series of programs broadcast, one each fortnight, from Station WCAE and known on the air as The WCAE Intermezzo. In half-hour broadcasts the programs presented included one by the MacDowell Quartet, January 5; January 19, one by the Cadman Octet, of male voices; one from the compositions of Mrs. H. H. A. Beach on February 2, by women's voices; a program of German lieder on February 16 by Caroline Bracey, soprano, and Lavigne MacCreedy, contralto; and a miscellaneous program given by male voices on March 2. To this series were also added four programs by the Choir Ensemble, of which Mr. Perkins is founder and director. Notable among these was the performance of Dr. Humphrey Stewart's Hound of Heaven, a setting by this composer of the poem of Francis Thompson, and the first radio performance of the work. The response to all broadcasts was most enthusiastic.

### De Kyzer Completes Season

Marie De Kyzer, well known concert and oratorio soprano, is devoting the greater part of her time to teaching. Her renown as a singer in all branches of the art has drawn to her a large class of pupils, to whom she imparts all the essentials of good singing. She also makes bi-weekly trips to Westerly, R. I., where she has another large class. A number are appearing professionally.

June 5 she gave her final New York recital with the following program: The Cunnin' Little Thing, Hageman, Margaret Janier; May Magic, Ann Straton; Swiss Echo Song,



MARIE DE KYZER,

soprano and teacher, whose pupils were heard in a studio recital, June 5. On June 19 she sailed for Europe for the summer, accompanied by several pupils.

Eckert Signe Peterson; Who'll Buy My Lavendar, German, and Spirate pur spirate, Donaudy, Mrs. Walter Haddow; Life, Curran, and Caro Nome (Rigoletto), Verdi, Nell O'Brien; Vision, Kriens, and Alleluja, Mozart, Lucille Millard; song of the Soul, Breil, and Il Bacio, Ardit, Jessie Smith, Ah, fors e lui, La Traviata, Verdi, Winifred Ridge.

Mme. De Kyzer holds monthly musicales at her studio during the season, and gives her pupils the advantage of singing before audiences, demonstrating the work accomplished during the year. June 16 she presented her Western pupils in recital in the High School auditorium. June 19, accompanied by several pupils, she sailed for a trip to Scotland and England. She sang at an afternoon tea given by the Music Club of Jackson Heights, L. I., not long ago, when an entire program of songs by Gena Bramscombe was presented; in addition to a group of these songs, she also was heard in a duet with Beatrice McCue, contralto.

### Braun School Notes

The month of June is a busy one at the various branches of the Braun School of Music in Pottsville, Pa., as is indicated by the following concert dates of both faculty and pupils: June 7, Main School, recital by pupils of Carrie L. Betz; 11, Main School, Moment Musical by Margaret Lidy, piano, Ruth Griffith, violin, Samuel Ashelman, reader; 11, concert at Frackville Trinity Lutheran Church by Freda Schatzlein, soprano, and Betty Short, pianist; 12, faculty recital at Ringtown, Alexander Hay, pianist, Freda Schatzlein, soprano, Roy P. Steele, violinist, Betty Short, accompanist; 14, classic program at Main School, Pottsville, by third, fourth and fifth grade pupils; 16, pupils' recital at The Shenandoah Branch Auditorium, Alexander Hay, director; 18, dramatic evening at the Braun School, Pottsville, by Dorothy Bicht, assisted by Lee Berger, pianist; 19, Saturday afternoon appearance of first year pupils; 21, recital by pupils of Carrie L. Betz, admission restricted to parents of pupils; 23, pupils' recital of the Tamaqua Branch, Valeda Brode, director, in the Presbyterian Church, Tamaqua; 24, evening for parents and pupils of Helen Foley at the Braun School, Pottsville; 29, benefit concert in the Primitive Methodist Church, St. Clair, by pupils of the St. Clair Branch, Betty Short, director; 30, general recital at the Braun School, Pottsville. On July 3 there will be a recital by pupils of the Hegins Branch, Myrtie Artz, director.

It has been deemed advisable to dispense with the usual final week of pupils' recitals, since the commencement exercises and pageant are to be held in September.

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Mark Oster brings to the studio a wide experience as a concert and opera artist of brilliant achievement, which makes for a vocal authority of no mean ability. For twenty years Mr. Oster was a leading baritone on the German opera stage, during which time he sang some one hundred



MARK OSTER

and twenty operas under the leading conductors of Europe. He also scored heavily in opera in England and Austria, singing leading roles in all the Wagnerian operas and in Italian, French and old Mozart operas as well. When Richard Strauss' *Feuersnøth* was sung for the first time in England and in English, Mr. Oster was chosen for the role of Kundry, his delineation of which won much high praise.

Of his singing of the Count di Luna role in *Il Trovatore*, the *Hamburger Fremdenblatt* printed the following glowing tribute: "First place incontestably belongs to Mark Oster, who took the part of Count Luna. This artist is a 'born

Luna.' An easy baritone, of a clear timbre, and a powerful voice of an exceedingly wide range, with a certain pleasing charm, stamped his Luna as a performance of great merit." His *Rigoletto* received this high praise from the *Leipziger Allgemeine Zeitung*: "This artist not only shows excellent routine, but also great personal power of expression. A good address and ability to strike a correct timbre gives this singer complete command of his very fine voice, especially in the middle and deep tones; his softer tones are firm and tender, and his voice is very colorful, with great possibilities of expression. His very excellent pronunciation is especially remarkable."

His *Wolfram in Tannhäuser* received the approval of the critic on the *Aachener Tageblatt*, who stated: "Mark Oster, of the Municipal Theater at Essen, created a purely lyric *Wolfram*, in sketchy, tender and some times languishing outlines. Mr. Oster's easy address and exceedingly well-balanced voice enables him to give adequate expression to various and changing moods, and to blend music and acting together skillfully and without effort." In *Meistersinger*, too, Mr. Oster was praised by the *Hamburger Nachrichten* for "his very effective impersonation of Kothner, with his robust, powerful voice, his distinctive acting and his latent sense of humor." As *Amfortas in Parsifal* his "mature and finished performance" received the commendation of the *Breslauer Zeitung* critic, who also wrote at length on the admirable qualities of Mr. Oster's voice.

These are but a few press notices received by this prominent baritone during his long, successful career. In concert and in lieder Mr. Oster enjoyed much success, and since coming to America his services have been much sought in these fields. He also sang *Parsifal* with the Chicago Civic Opera Company, and sang during a season with the Ravinia Opera Company.

During the past season, Mr. Oster has had the largest class of voice students he has ever booked, practically every period on his schedule being taken. The Mark Oster studio in Chicago includes some of the most talented Chicago students, and their activities give evidence of the artistry that makes a demand for their services. Thus, as a voice instructor and operatic coach, Mr. Oster enjoys an enviable reputation. Because of the desire of many students to study throughout the summer, the Mark Oster studios will be open until August, when the distinguished teacher will take a short vacation before re-opening again in September.

### Van der Stucken Receives Degree

CINCINNATI, OHIO.—Musical Cincinnati combined forces to pay homage to the musical genius of Frank Van der Stucken, upon whom the College of Music of Cincinnati conferred the honorary degree Doctor of Music at its commencement, June 11, in recognition of his achievements in the world of music. Arrangements were made for one of



Photo © J. A. Dill

FRANK VAN DER STUCKEN

the most elaborate and attractive commencement programs in the history of the College of Music as a special tribute to this illustrious musician, who for so many years was its director and still is its honorary dean of the faculty. This conferring of the final honor marks the climax of the connection of Cincinnati's noted choral and orchestral leader with the activities of the College of Music. Mr. Van der Stucken was the first conductor of the Cincinnati Symphony Orchestra; followed Theodore Thomas as director of the Cincinnati May Festivals and of the College of Music, and is a central figure in musical Cincinnati, where most of his compositions are given their premiere.

The graduating class was one of the largest in the history of the College of Music, eighty-six receiving professional recognition in the various fields of musical art. Eight Bachelor of Music degrees were conferred, one post-graduate diploma, twenty-seven diplomas and forty-nine certificates. Corinne De Camp enjoyed the unique distinction of graduating with three degrees and one diploma within two days. She received the Bachelor of Music and a diploma in Public School Music from the College of Music on June 11, and the Bachelor of Science in Public School Music and the Bachelor of Education from the University of Cincinnati on June 12.

### New York School of Music and Arts Recital

Ten vocal and instrumental numbers made up an interesting program for the June 17 recital at the New York School of Music and Arts, Ralfe Leech Sterner, director. Georgia Jones was a star, singing songs by Cadman, Watts and Kramer with beauty of voice and clear enunciation. Louise Mueller's voice was enjoyed in Nevin and other songs, and Helen Mahaupt played de Beriot's *Scene de Ballet* effectively.

Bernice Bloomer sang Scott and Cadman songs so that they were loudly applauded, and Alice Davis played Lemare's celebrated *andantino* with good effect on the two-manual Liszt organ. Carl von Lautz is a very musical pianist, and was much liked for his playing of a Chopin nocturne and Frank H. Warner's prelude. Lillian Odze sang well, and Lenabelle Johnson and Alice Davis played a two-piano work brilliantly. Marion Roth sang *Bowl of Roses* with pretty voice, and the accompanist of the evening was Alice Davis. A large audience heard all the music with interest. The summer session is now in full swing, with large attendance from all over the United States.

### Di Leo a Versatile Artist

Prof. Di Leo, of Milwaukee, who has organized and perfected during the past two years a unique organization and an orchestra known as the Di Leo Accordion Symphony, studied music at the Naples Conservatory. Prof. Di Leo has done extensive composition work and since coming to America has been heard in concert as pianist in conjunction



PROF. DI LEO

with Titta Ruffo, celebrated baritone, and Anna Fitzu, distinguished soprano, appearing in concerts in Pittsburgh. He also gave several piano recitals in various cities in Pennsylvania. While engaged in his musical work at the Naples Conservatory, he also conducted a string orchestra. Prof. Di Leo, who for the past two years has conducted a course of training, developing a wonderful technique and power of musical interpretation in the Di Leo Symphony, has arranged and written all the music played by that organization. Thomas A. Manning, manager of the Di Leo Accordion Symphony, which is a unique organization, states that bookings are now being received for the coming season. As already stated in the *MUSICAL COURIER*, the orchestra is made up of fifteen piano accordion players, all of whom are residents of Milwaukee. The orchestra is assisted by two young sopranos who render solos and duets, accompanied in each instance by the orchestra.

### Marion Talley in New Rochelle

In competition with all the leading cities of the United States, New Rochelle, N. Y., has secured a coveted concert date for Marion Talley next fall due to the tireless efforts of Veronica Govers, manager of the Young People's Subscription Concerts of that city. The Young People's Subscription Concerts will present Miss Talley as the headliner on a course consisting of Marion Talley, soprano; Frances Nash, pianist; Pablo Casals, cellist, and Richard Hale, baritone.

### H. Godfrey Turner

Concert Manager, of 1400 Broadway, New York, is conducting business from THE KNOLL, WHITEFIELD, N. H., where all communications should be addressed during the summer.

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## Vacation Thoughts



**A**RTISTS and Teachers use the vacation period, not alone for recreation but for summer classes as well and for the very necessary selection and study of material to be used during the coming season.

**T**HIS season in adding many most desirable songs to our catalog and of all of this season's publications the following list is unquestionably the most desirable and most musically meritorious list of songs at your command.

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- "ADELAI" by George Abbott and Joseph Spurin Calleja
- "I HEAR A LARK AT DAWNING" by Daniel S. Twohig and Christiaan Kriens
- "DAY OF GOLDEN PROMISE" by Bernard Hamblen

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## ARTISTS EVERYWHERE

**Edwin Evans** has been appointed baritone soloist and director of music in the Central Baptist Church at Wayne, Pa. Two of his pupils—Mrs. Charles Eves and William Turner—are the soprano and tenor soloists at that church. The organist, Robert Elmore, is a gifted musician only fifteen years of age. Several recent services have consisted entirely of compositions by Mr. Evans, all of which have met with favor.

**Bertha Foster**, director of the Miami Conservatory, dedicated the new Skinner organ recently installed in the First Christian Church of Miami, Fla. Miss Foster played Serenade, Rachmaninoff; Nuptial March, Guilmant; Will o' the Wisp, Nevin; Evensong, Johnston, and toccata in F, Crawford.

**Walter Greene**, director of the voice department of the New York Piano Conservatory and School of Affiliated Arts, has gone to his summer camp in Fayette, Me., where he does some teaching and spends his vacation each year.

**Dusolina Giannini** will sing the leading roles in Aida, Cavalleria Rusticana, La Juive and Madame Butterfly in Berlin, Hamburg and other European cities this summer.

**Alice Gentle** left for Ravinia Park on June 13, to prepare for her operatic engagement there this summer. Miss Gentle is a great favorite in Chicago and much interest centers in four roles which she will sing for the first time in the following operas: Madame Sans-Gene, Sapho, The Jewels of the Madonna, and The Masked Ball.

**Louise Hunter's** appearance at the recent Spartanburg, S. C., Festival brought her many excellent tributes from the press. Scenes from Bizet's Carmen were given, and, according to the Spartanburg Herald, "As the afternoon concert was Gabriellowsky, so the evening concert was Louise Hunter. Her captivating personality shed a brilliant light from the stage of the auditorium. Her sweet and clear lyric soprano left an indelible impress upon the consciousness of the audience. And her keen interpretation of the role assigned her made her a living and lovable Micaela."

**Mieczyslaw Horszowski** recently gave a recital in London, playing a program which ranged from the Schubert sonata in A minor to Szymanowski's Scheherazade and Tantrix le Fou. According to Ernest Newman in the Sunday Times, "Mr. Horszowski has the finest possible sense of piano color values and an understanding of his music so thorough that he has no need to resort to the least extravagance."

**May Korb**, lyric coloratura soprano, and Charles Raymond Cronham, municipal organist of Portland, Me., gave

a recital at Lake Placid Club Agora on June 6, and scored their usual success.

**Walter Leary**, baritone and teacher of singing, arranged an interesting program for the pupils' recital which was given at his New York studio on June 18. Those participating were Alice Smith, Margaret Vogel and Beatrice Brooks, sopranos; Gertrude Kanter, contralto; Dan Wintermute, tenor, and Harold Fernald, bass.

**Barbara Lull**, violinist, was soloist under conductor Schnevoigt at Scheveningen, Holland, June 21. The balance of the summer she will spend at the Fontainebleau School, followed by a tour in Holland, and returning to America in November.

**Rudolf Laubenthal**, Metropolitan Opera tenor, won notable success in the Wagnerian performances in which he has just sung the principal tenor roles at the Royal Opera, Covent Garden. The London public and press were both hearty in commendation. He comes back here in August for his fourth season, during which he will again appear at the Metropolitan and also make a concert tour, already well booked.

**Benjamin Listengart**, violinist, gave a recital at the Spring Valley Auditorium recently when his program listed among other numbers the Bruch concerto, a Handel sonata, and a Humoresque by Willy Stahl dedicated to the young violinist, which won him many recalls and several repetitions. Mr. Listengart has studied in this country with Maestro Uliastro.

**Mischa Levitzki** appeared at a special recital in Winona, Minn., arranged by the local College of St. Teresa on the occasion of the annual reception to the Bishop of Winona. Upon his arrival at the college, Mr. Levitzki was greeted by strains of his Waltz in A and his Gavotte, emanating from the various practicing studios.

**Isabel Richardson Molter**, dramatic soprano, closed the artist series at the First Baptist Church of Waukegan, Ill., where she was enthusiastically received. On June 1, she left Chicago with her husband and young son on an extended automobile trip through the New England states and also visiting eastern cities. She will visit the MacDowell Colony at Petersborough, N. H.

**Allen McQuhae**, soloist at the weekly Sunday broadcasting of the Atwater Kent program from WEAF, is busy recording daily at the Brunswick studios, his most recent records being Brown Birds Singing, Adelia, A Mexican Love Song, Vale, After Long Absence, and Come to the Fair. Mr. McQuhae has taken a house at Sound Beach, Conn., for the summer, and will commute to New York.

**Mrs. James Stephen Martin** presented a number of her pupils in a song recital at her Philadelphia studio on June 11, Martha M. Murdoch furnishing the piano accompaniments. Ellsworth Davis opened the program with two numbers by Handel, and later was heard in selections by Horszowski and MacDowell. Neva Morris displayed fine artistry in a group of Songs of Childhood and created an excellent impression when she appeared in costume in Chinese Nursery Rhymes by Crist. Gladys Landefeld also appeared in costume, singing Traditional Songs and Songs of Childhood. Virginia Kendrick sang the Ah rendimi mio Core aria from Rossi's Mitrani, and also was heard in a group of songs. Mrs. Martin is conducting a special summer course of five weeks, which began June 13.

**Katherine Palmer**, soprano, appearing before the National Convention of Women's Clubs held in Atlantic City, on June 3, shared the program with Herbert Hoover. In her short career this interesting singer has done quite a few things that betoken notability. She won the gold medal award of the Philadelphia Philharmonic Society, and, almost in the same breath, the money award of the Philadelphia Music League. At the Federated Club Convention, Miss Palmer confined her offerings entirely to songs by Meta Schumann, for whose work she is an ardent propagandist.

**John Powell**, pianist, has been engaged to play the MacDowell D minor concerto with the Philadelphia Orchestra under the direction of Henry Hadley at the Sesqui-Centennial Exposition in Philadelphia on July 6.

The Philadelphia Club of Women Organists held its closing meeting of the season at the Elks' Club on June 6, the formal business routine being conducted by Viola Klais, president. Mrs. E. P. Linch, private organist to Mrs. E. Stotesbury, was made an honorary member of the club. Miss Klais read some valuable notes in reference to fitting music to motion pictures, following which there was a general discussion relative to the playing of themes, proper cataloguing of music, etc. The meeting was followed by a dinner, at which the guests of honor were Frank Buehler, managing director of the Stanley Company of America, and Joseph Fort, general manager of the West Philadelphia district.

**Elizabeth K. Patterson** gave a musicale in New York on June 19 at which the guest of honor was Elizabeth Heron, a prominent member of the Pittsburgh Tuesday Musical Club. Two groups of French songs were artistically rendered by Estelle Leask. Other Patterson pupils who added to the enjoyment of the program with their singing were Lois Beach, Martha Muning and Blanche Pennington. Daniel Hufmann furnished the piano accompaniments.

**Francisco Rano**, accompanist and assistant conductor for Mr. Trabilsee's opera class, left for a trip to Europe, May 19, and will return to New York the early part of next October. Mr. Rano is under contract for five years in the Trabilsee studio.

**Marie Rappold** has been engaged to give a recital at the Ocean Grove Auditorium on July 24. Mme. Rappold will defer her departure for Europe in order to fulfill this engagement. She will introduce, on this occasion, some arias by old English composers, which, as far as she knows, have never been performed in the United States.

**Jerome Swinford**, baritone, is now on the Pacific Coast where he will fill a series of engagements. He will appear at Long Beach, Cal., and at Pomona College in Claremont. Mr. Swinford is in demand at universities and colleges. Before his appearance at the Hollywood Bowl on June 8 he sang in the Municipal Bowl at Redmonds, Cal.

**Lazar S. Samoiloff** was special guest speaker at the Oregon State Music Teachers' convention. Subsequently he heard some fifty voices, many of whom urged him to spend some time in Portland as instructor. From Oregon he proceeded to San Francisco, opening the third annual session of the California Master School of Musical Arts.

**Germaine Schnitzer** was the first pianist engaged to appear in the Auditorium erected by the Hotel Chelsea on the Boardwalk in Atlantic City. This mammoth auditorium is said to hold 65,000 people and to be the largest of its kind in the United States. The Atlantic City appearance closed Mme. Schnitzer's concert season, which has been a most active one. On June 15 the artist left for San Francisco, where she started her master class on June 28.

**Allen R. Stewart** of the Stewart School of Music, Reading, Pa., has closed his studio for the season and will reopen it September 20 for the fall term. Mr. Stewart is one of Reading's well known musicians, having taught there for over twenty-five years and been organist and choirmaster of two churches—Church of our Father (Universalist) and Hope Lutheran.

**E. Robert Schmitz** is returning from Europe earlier than usual this summer in order to play with the orchestra at the Hollywood Bowl, Cal., on July 15. He will give Cesar Franck's Variations and John Alden Carpenter's Concertino. Afterwards he will go direct to Colorado Springs to conduct his summer master class from July 20 to August 31.

**Mme. Schoen-Rene**, vocal teacher of New York, while in Paris recently heard her pupil, Hallie Stiles, sing at the Opera Comique. Mme. Schoen-Rene then went to Baden-Baden to hear Florence Easton, after which she was scheduled to go to Berlin.

**Leona Torgerson** has for some time been using most successfully on her programs I Look Into Your Garden (Wood) and Deppen's In the Garden of Tomorrow.

**Mortimer Wilson** is kept constantly busy during the summer months. Master classes are held twice weekly in harmony, counterpoint, composition, orchestration and conducting at his home on Riverside Drive.

The Utica Conservatory of Music closed its thirty-seventh scholastic year on June 26, and two days later the following instructors began a summer course: Johannes Magendanz, George Crandall, Clara Wenner, Edna Uebler and Alice Newman of the piano department; Frank Parker and Elizabeth M. Jay, of the vocal department.

**Theo. Van Yox** has issued announcement cards to the effect that his studios will remain open all summer.

**Katharine Evans Von Klenner**, founder and president of the National Opera Club of America, left New York on June 21 for Point Chataqua, where a large class awaited her. Mme. Von Klenner is teaching there three days a week, and the remainder of the time at Comeau Lake Summer School, where she is head of the vocal department. She also has been engaged as musical advisor of the Comeau Lake Symphonic Society.

**Gaylord Yost**, composer-violinist, founder and first violinist of the string quartet which bears his name, has gone to his summer home, Melody Lodge, Fayette, Ohio. Several of Mr. Yost's pupils have followed him there and will do special work with him this summer. The members of the Yost string quartet will meet during the month of August for daily rehearsals in preparation for next season's programs.

## Grace Hofheimer to Teach During Summer

Grace Hofheimer, pianist and teacher, presented Theodore Puchkoff in the third recital of a series of six, on June 13, at her Steinway Hall studios. He is an unusually talented young chap and his playing of the following program reflected much credit upon the teaching he has received: Cuckoo (Daquin), French Suite, No. 6 (Bach), Fantaisie Impromptu and Ballade in A flat major (Chopin), and the Moskowski Caprice Espagnol.

On June 20, Doris Pomerantz was presented in the fourth recital, this young girl making an equally excellent impression. Her program, a long and not easy one, included: Two part inventions, Nos. 13 and 14 (Bach); Allemande, Courante, Sarabande (Bach), Le Concon (Daquin); Sonata in A major (Scarlatti), Three Preludes (Chopin), and Birdling and Puck (Grieg).

Miss Hofheimer will teach two days a week at her New York studios during the summer.

## Mrs. Phillips Jenkins' Artists in Concert

A festival of music and flowers was given in Germantown, Pa., on June 15, the program for which was provided by Mildred Baily, dramatic soprano; Jane Butterworth, lyric soprano; Hilda Reiter, coloratura soprano; Sascha Jacobinoff, violinist; Winifred Clark, contralto; William Sylvano Thunder, pianist; Mary Schwartz, soprano, and Rev. Rogers S. Forbes. All of the vocal artists on this program are from the studio of Mrs. Phillips Jenkins.

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### Ann Arbor School Commencement

The thirty-third annual commencement exercises of the University School of Music, Ann Arbor, Mich., took place in Frieze Memorial Auditorium in the School of Music building on June 9. Dr. Clarence Cook Little, president of the University of Michigan, presided and presented the diplomas and certificates to the graduating class. Preceding the formal exercises a musical program was provided by junior students of the school in honor of the seniors. Those participating were: Virginia Tice, pianist; Susan C. Browne, soprano; Emily Mutter Howell, violinist, and Dwight Steere and Pauline Kaiser, accompanists.

President Little was introduced by Prof. Francis W. Kelsey, president of the board of directors of the University Musical Society, following which Earl V. Moore, musical director, gave a short address in which he included the following important announcement regarding the expansion of the curricula of the school:

"To meet more adequately the need for advanced training in music of collegiate grade, the University School of Music will offer, beginning in September, in addition to the courses offered at present leading to diplomas and certificates, new courses in all major departments of study leading (a) to the degree of Bachelor of Music, in the piano, violin, voice, organ and theory departments, and (b) to the degree of Bachelor of Music in Education in the Public School Music Department."

In President Little's address he stressed the importance of good music in contrast to the general evolution of so-called jazz music, stating that while there may be art in so called jazz it certainly is quite a different art than that portrayed through the established and recognized classics. In contrasting music with science, he stated that in a sense musical art was a product of the dreamers, and that science on the other hand was an attempt to make dreams come true, and that of the two he felt that the dreamers were of much more importance to civilization, and their loss would be felt more keenly than that of those endeavoring to realize these dreams.

Musical Director Moore introduced the various groups of candidates for graduation, and Dr. Little, by the authority of the board of directors delegated to him, granted diplomas and certificates as follows: Artist diplomas—Hope Evelyn Bauer, Elizabeth Tracy Davies, Leonard Vincent Falcone, Gertrude Friedrich, Barre Hill, Alice E. Manderbach, Margaret Warner Mason, Saima Mouhadden, Eunice Northrup, and Marguerite Elizabeth Shattuck; Normal diplomas—Phyllis Gwendolyn Brown, Margaret Eleanor Calvert, Hazel Elizabeth Corbett, Anna Mae Lewis, Geraldine McHenry, Sister Mary Albertin Selhuber, and Louise E. Walsworth; certificates in public school—Thelma Bolin, Catherine Alice Buhner, Margaret Eleanor Calvert, Eloise Cilloway, Catherine Irene Cusack, Mary Jeannette Emmons, Beryl Lucie Maystead, Alice Katherine Shea and Lillian Simansky.

### Gray-Lhevinne Gives Toledo Series

During National Music Week in May, Estelle Gray-Lhevinne gave such a successful series of five recitals at Toledo, Ohio, that she was re-engaged for next November. Immediately following her success at Toledo, Mme. Gray-Lhe-

vinne gave another series in Cleveland, and one at Lakewood, finishing eighteen Ohio concerts with the series for the Dana Institute of Music at Warren, O., in the new million dollar auditorium. The Toledo series included five entirely differently constructed programs.

### Liebling Artist-Pupil on Maine Tour

Beatrice Belkin, coloratura soprano, who recently returned from a successful tour of twenty-three concerts in Maine with William R. Chapman, conductor of the Maine Festival,



White photo

BEATRICE BELKIN

was greeted with enthusiasm at every appearance. The Bridgton News of May 19 said: "Miss Belkin charmed her audience with her beautiful voice and her girlish, unaffected manner. Her first number, Bell Song (Delibes), showed the wonderful range and flexibility of her voice and she responded generously to the applause accorded her." The Bangor News, May 27, commented: "A voice of rare and exceptional beauty. It is a superb vehicle whether in lyric song, dramatic work, or any school of musical expression, in which she chooses to employ her talent. Her voice is perfect in purity and clarity, of great range, of thrilling beauty, with all the embroidery that the coloratura employs." Under the same date the Bangor Daily Commercial stated: "She has youth, grace and charm—an appealing personality."

Her voice is a soprano of clarity and wide range, and she has a reserve force that suggests infinite possibilities. She is of Metropolitan calibre." The Bangor Daily News said on June 5 in reference to the Aroostook Music Festival: "Miss Belkin brought the audience to its feet with her marvelous voice."

Other critical comments, too, were most praiseworthy. Said the Rockland Courier Gazette May 22: "There is much power, yet her pianissimo singing was exquisite beyond words; her coloratura is complete, cadenzas, trills, staccato and all being executed with utmost ease. Her breath control is remarkable and her singing is done in the most effortless manner—a veritable God-given voice." Still another tribute is culled from the Biddeford Record of May 11: "Miss Belkin's initial appearance was in the Bell Song from Lakme. Possessing a rich and powerful soprano voice, this artist in this number obtained control of the audience."

### N. L. Norden Conducts Huge Chorus

An unusually fine concert was given in the Sesqui-Centennial Auditorium, Philadelphia, on June 17, when N. Lindsay Norden conducted a chorus of 500 voices made up of the Mendelssohn Club, the Strawbridge and Clothier Chorus and the Reading Choral Society. Mendelssohn's Hymn of Praise was given in its entirety, and was sung in a musicianly manner by the huge chorus. It was surprising how well balanced the chorus was, singing as though the participants had had long practice in ensemble together, rather than being three separate organizations. Mr. Norden had his forces well under control, and the tonal effects secured by him again demonstrated his superior ability in conducting choral organizations. He also wielded the baton for the Tchaikowsky fifth symphony and his own tone poem, Silver Plume, played by the Philadelphia Orchestra. Mr. Norden secured three sterling soloists for this concert, Ruth Rodgers and Ethel Righter Wilson, sopranos, and Richard Crooks, tenor, all of whom gave evidence of fine artistry. Mr. Crooks was in splendid voice and gave of his best, and Miss Rodgers and Miss Wilson were especially well received for their excellent rendition of I Waited for the Lord. Rollo Maitland was effective at the organ.

### Activities of Phradie Wells

Phradie Wells immediately after the close of the Metropolitan Opera season, went on a concert tour as far South as Nashville, Tenn., where she appeared with one of the symphony orchestras. At the Des Moines, Iowa, Festival she had honors bestowed upon her, as she was received by the Governor of the state and the Mayor of the city. Returning to New York she sang at several private musicales, and is leaving soon again to fulfill some concert dates in Iowa and Kansas. During July and August Miss Wells will have a well deserved vacation. Early in October she will begin a series of concert engagements booked by her manager, Annie Friedberg. This tour starts in her home town, Kirksville, Mo., and will take her throughout the Middle West. These appearances will be concluded in November, when the soprano begins her fourth season at the Metropolitan.

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## TOLEDO, OHIO

TOLEDO, OHIO.—The Toledo Choral Society, of which Mary Willing Megley is conductor, gave a delightful performance of The Children's Crusade, by Pierné, at the Coliseum. Dan Beddoe, tenor of Cincinnati, sang the leading role. Other soloists, all of Toledo, were Mabel Hicks Brady, Mary Bowman Richards, Grace Ray Magee, sopranos, and Harry Turvey, baritone. The part for the Celestial Choir was sung by a women's quartet, composed of Lucille Terrel Nemeyer, Helen Lease Sloan, Norma Schelling Emmert, and Helen Masters Morris. The chorus, numbering over 300, had the assistance of 200 children singing as a supplemental chorus. The entire Cleveland Orchestra furnished instrumental accompaniment. The orchestral preludes to parts two and four were conducted by Arthur Shepherd, assistant conductor of the orchestra.

The fourth annual May Festival of Public School Music was held at the Coliseum. A program was given on the opening night by a chorus of over 1,000 boys and girls from the elementary grades, under the direction of Prof. Joseph Wyllie, assisted by an orchestra made up of fifty children, directed by Mathilda Burns. On the following evening the combined bands of the four high schools gave a program, under the direction of Guy V. Sutphen, and, on the evening after that, the combined orchestra gave their program, directed by Bessie Werum. The glee clubs from the four high schools under the direction of Clarence R. Ball, gave a splendid performance of Il Trovatore in concert form. The assistant soloists were Merle Anderson, soprano, and Reginald Morris, tenor. As in previous years, a group of dramatic students acted the opera in pantomime on a specially erected stage above the singers.

Under the baton of Joseph Sainton, a double bill of opera, comprising Pinafore and Cavalleria Rusticana, was given by local singers at the Auditorium. Mrs. Frank Stranahan, soprano, exhibited versatility by singing the leading role in each opera. Others singing principal roles were Mrs. Frank Stuart Lewis, Bruce Metcalfe, Charles Morrin and Mrs. Hoyt B. Meader, in Cavalleria; and Betty Wragg, Mrs. T. F. Whelan, Dwight Littleton, Lloyd Stanberry, Russell Clevenger, William Greiner and Dale W. Zambert in Pinafore. Toledo musicians in the chorus and orchestra showed themselves to be especially competent.

The sixth and last subscription concert for this season of the Toledo Symphony Orchestra, Lewis H. Clement, conductor, was given on June 1 at the Museum of Art. The program included: overture, Der Freischütz, Weber; symphony in A minor, No. 4, Mendelssohn; air for G string, from D major suite, No. 3, Bach, played by Karl Ahrendt, violinist; Gavotte, Nos. 1 and 11, from D major suite, No. 3 (for string orchestra), Bach; Canzonetta, Herbert; Sioux Serenade, Skilton; a Strauss waltz, You and You, and operatic excerpts. In one of these, Song to the Evening Star, Tannhäuser, work for the French horn was done by L. F. Lewinski. F. L. G.

## Homer Mowe Presents Pupils

Homer Mowe presented several of his pupils at an informal musicale at his studio, 30 West 72nd St., New York, on June 5. Loretta Galvin, mezzo-soprano, sang two groups of songs, showing a full, resonant voice of most attractive quality. Ellen Nelson, with a soprano voice of fine power and sympathetic quality, was particularly successful in several Swedish folksongs. William Horley's resonant baritone voice and excellent musicianship were greatly enjoyed in old Italian songs and operatic arias. Lottie Maydock revealed a promising soprano voice in songs by Ayward and Logan, and Strafford Wentworth's beautiful tenor gave great pleasure in a group of songs and arias.

Mr. Mowe plans to continue his teaching in New York throughout the summer, and the musicales, which have been such an enjoyable and helpful part of the winter season, will also be continued.

## College of Fine Arts Commencement

A commencement concert was given at the College of Fine Arts of Syracuse University in John Crouse College Hall on June 10. Those participating were Virginia Vosburgh, Doris Stanford, Phyllis Miner, Margaret Coddington, Irene Edmonds and Mildred Chase, pianists, Kathleen Plunkett and Ruel Hurd, organists; Arshalouis Azadian and Helen Crahan, vocalists. The program was concluded with the first movement from Tchaikovsky's concerto in B flat minor, with orchestral accompaniment, arranged for string quintet, second piano and organ, rendered by Claude Bortel and Frank Chadwick, first violins; Mary Becker and Mildred Brinker, second violins; Prof. Conrad Becker, viola; Ernst Mahr, cello; Rudolph Miller, bass; Dr. William Berwald, second piano, and Russell Hancock Miles, organ.

## "Unsurpassable Playing" by De Horvath

Upon the occasion of Cecile de Horvath's Chicago recital several months ago, the prominent pianist received many enthusiastic tributes from the press. "Unsurpassable playing," said Eugene Stinson of the Chicago Journal, and he continued, as follows: "This admirable and very thoughtful Chicagoan included Paderewski's Variations and Fugue in A minor upon her list. She played it with every evidence of being an independent minded, resourceful and stimulating pianist. In delivering solutions of profound or at least absorbing mechanical problems it is very satisfying and in some particulars, unsurpassable playing. As to interpreta-

tive forcefulness, Miss de Horvath is at home in delicate works and has the ample power and agility for larger ones." Karleton Hackett of the Chicago Evening Post said that she "is an interesting player with ideas of her own and both the courage and the technic to give them expression. The Paderewski Variations and Fugue gave opportunity last evening for a wide range of color and dynamics and she brought out the changing moods most forcefully. In her desire to make clear the varying thoughts she made striking contrasts most of which were effective. Mme. de Horvath has genuine pianistic gifts. She brings a tone from the piano which is full and capable of much variety of shading. Also she has interpretative power. As a matter of technic her glissandi were worthy of special remark. An interesting player with ideas." Maurice Rosenfeld in The Daily News said that she has "a gift of tone power and much fleetness and digital agility, and her conception of a ballade by Debussy was indeed poetic and finished in rendition." Glenn Dillard Gunn of the Herald-Examiner said that she "opened her program with Liszt's heroic ballade in B minor, realizing much of its drama, all of its poetry and approximating its enormous physical demands in a manner quite astonishing when one remembers that she is probably the smallest of the pianists."

## Melius Off for Ravinia

Luella Melius, coloratura soprano, who met with such signal success during the season just closed both in recitals and at the Chicago Opera, is now in Chicago where she will spend the summer as one of the leading principals at the Ravinia Opera. Mme. Melius has been engaged for twelve performances at Ravinia, to extend over a period of ten weeks, during which time she will sing, including "repeats," eight of her leading operatic roles.

The prima donna's season, just closed, included many of the most important engagements in America. She was the

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star of two important May festivals—Spartanburg, S. C., and Hays, Kansas. In addition, she filled more than a score of recital engagements, the most important of which was the opening of the new \$7,000,000 Masonic Temple in Detroit, for which the door receipts were \$15,526, according to the box office report submitted to Grace Denton, of Toledo, Ohio, Detroit impresaria.

Mme. Melius' engagements for the 1926-27 season include, besides her five operatic performances with the Los Angeles and San Francisco opera companies on the Pacific Coast, recitals on many of the largest and most important concert series in the United States. Engagements closed recently include the Birmingham, Ala., Music Study Club and the Artists' Course of Montgomery, Ala., two of the finest concert series in the South.

Mme. Melius, following the close of the Ravinia Opera season, will go immediately to San Francisco, where her coast operatic engagements open on September 25, when she appears in The Barber of Seville. She closes her western operatic season in Los Angeles on October 12. Immediately thereafter, Mme. Melius will return East to fill concert engagements at Winfield, Kans., St. Louis, Columbia, Mo., Milwaukee, Toledo, Detroit, Evansville, Montgomery, Birmingham and many other points.

## Walter Spry's Summer Class in Alabama

Walter Spry is meeting with splendid success at Alabama College, Montevallo (Ala.), at this his second summer as teacher of the master class for pianists. Besides instructing a large class of private students, he is also giving a series of five talks to classes on technical study and five lecture-recitals on the pianoforte literature.

Mr. Spry's program covering the classical period includes the following compositions: Pavana by Byrde, Menuet by Purcell, Tambourin by Rameau, sonata—Tempo di Bollo—by Scarlatti, prelude and fugue in D major by Bach, variations—Harmonious Blacksmith—by Handel, Mozart's sonata in G major, Beethoven's sonata (andante, op. 28), sonata (scherzo, op. 2, No. 2) and sonata (rondo, op. 90), and

andante from the Surprise Symphony (arranged by Saint-Saëns) by Haydn.

## STAMFORD, CONN.

STAMFORD, CONN.—In St. John's Episcopal Church, Raymond Randall, organist, assisted by Ronald Allen, tenor, gave a recital which was well attended and much enjoyed.

The final public concert was given in the Woman's Club Auditorium and demonstrated what worthwhile programs can be arranged exclusively by local talent. The artists were Pauline and Anna Garfinkle, in a piano duet; Ann Cohen, violinist; Mrs. George Amick, contralto; Mrs. William Troy, soprano; Joseph Kowalesky, violinist; Florence Zatkun, pianist; Albert Webb, baritone, and Raymond Godber, tenor.

For the afternoon Assembly of the High School and later in the week for the morning Assembly, the Senior High School Orchestra, directed by Clayton Hotchkiss, gave the entire Surprise symphony in G major, by Haydn. Soli were given by Annette Cohen, concertmaster of the orchestra; Isabelle Stathie, of the vocal department; Edith Rochlin, pianist; Gilbert Saetre, violinist, and the orchestra closed the program with the three dances to the play, Henry the Eighth, by Edward German. Every morning during the week, different grades from all schools gathered in the High School and gave demonstrations of chorus singing. Ample proof was given of the excellent musical training to be obtained in all public schools of Stamford.

At the annual meeting of the Y. M. C. A. Auxiliary, the newly elected president, Mrs. Harry F. Sweet, gave a group of contralto soli and Mrs. Brundage a group of piano numbers.

At the last open meeting of the Stamford Chapter of Hadassah, held at the Institute, a beautifully rendered program was presented by Agnes Saetre, pianist; Gilbert Saetre, violinist and cellist; Betty Rand, soprano of the Student Prince Company, and James Dashiell, violinist.

A welcome innovation was the vespers concert given on a recent Sunday afternoon in the Woman's Club Auditorium by the Dashiell Quartet—James Dashiell, first violinist; Harry Sackman, second violinist; Chester Sudnick, viola, and Gilbert Saetre, cello. It was an interesting program, the outstanding number being the andante from quartet Op. 11, of Tchaikowsky, given in memory of the late Franz Kneisel.

Before the lecture by Mrs. Heath, sponsored by the Rural Civic League, two charming soli were given by Mabelle Loraine Knapp, violinist, and songs by Anna Ericson, with Mrs. Edgar Atkin as accompanist. F. L. H.

## Catherine Wade Smith Welcomed Home

Bellingham, Wash., heartily welcomed Catherine Wade Smith when she gave a recital there recently. At the American Theater, an audience of 1,200 filled the house to capacity to acclaim Miss Smith, who appeared in a home-coming recital for the benefit of St. Paul's Episcopal Church. Amid friends and townspeople, many of whom had watched her successful rise to national prominence, Miss Smith, according to one of the critics, "thrilled her audience with the magic of her violin." The same critic also wrote: "In New York at her debut she was Miss Smith of Bellingham; last night she was Catherine, adored and admired by her friends. Also in New York she played to a critical audience, one which first must be convinced. To her friends at the theater last night, she was appearing for recognition justly deserved. Her audience had come to listen, not to be convinced. Her fame need not have been broadcast, for last night she was our Catherine, receiving the honors she had won on her tour."

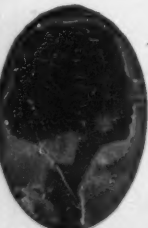
Following the recital, and while the audience remained seated, still under the spell of her playing, the gifted young violinist was thanked by Judge C. W. Howard. In his speech, Judge Howard stated: "Tonight Bellingham is proud of you and is holding a reward. I am presenting you now with a community donation, a check for \$1,000 drawn on the First National Bank. Use it as you may see fit." The check came as a surprise to Miss Smith, and stepping near the footlights, she said, "I suppose I must say something. It is all too wonderful, this reception and everything." She was unable to continue, tears filling her eyes and she sobbingly laid her head on Judge Howard's shoulder. She was assisted from the stage, coming back soon after, still betraying her emotions, but more composed, to acknowledge the applause of the audience.

## Ashley Pettis Presents Pupils

Ashley Pettis presented his pupil, Katherine Millsbaugh, in a recital at Kilbourn Hall, Rochester, in association with several other artist-pupils. Of this recital the Rochester Journal said: "The star of the three last night was undoubtedly Miss Millsbaugh, who played the Bach-Busoni Chaconne and MacDowell's Second concerto in D minor, with which the program was brought to a dramatic conclusion. Miss Millsbaugh plays like a veteran recitalist, and last night her work was of a high degree of merit. In phrasing, particularly, she seems to have the utmost ability. She looks like a picture as she sits at the piano, and she plays like a genius."

## Geon's Artist-Pupils Using Harms Songs

Marcella Geon's artist-pupils have been programming three T. B. Harms songs with much success both on their concert and radio programs; they are Cadman's My Desire, Just a Cottage Small by a Waterfall, and L'Amour toujours L'Amour by Friml.



GALLI-CURCI

## FRANTZ PROSCHOWSKY

Author of "The Way to Sing."—Published by C. C. Birchard, Boston, Mass.

Amelita Galli-Curci Says:

THE AMBASSADOR—NEW YORK

Dear Mr. Proschowsky—

Having been associated with you for the past eight weeks, let me express my appreciation of your thorough understanding of the TRUE ART of singing and the intelligent simplicity of your elucidations, through which I have been able to discover and use new beauties in my own voice. It is with a feeling of great satisfaction that I recommend to you those artists and students who seek the truth in singing—the beautiful and lasting art of "BEL CANTO." Gratefully yours,

AMELITA GALLI-CURCI.

February 23, 1923.

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## OPERA AT THE TEATRO COLON IN BUENOS AIRES THRIVES SUCCESSFULLY UNDER SCOTTO'S DIRECTION

Spectacular Performance of Nerone Opens Season—Muzio, Franci and Ruffo the Outstanding Stars

BUENOS AIRES.—When, in May, 1908, Impresario Ciacchi opened to the public the Teatro Colon here with a gala performance of Aida everybody had to admit that the City of Buenos Aires had built the most beautiful opera house in the world. It was no exaggeration. The Colon is really a gem. Ample, luxurious foyers and meeting halls, large stairways covered with expensive carpets, gorgeous crimson curtains and rugs, beautifully decorated boxes, comfortable orchestra chairs and an auditorium worthy of the entire building. The stage is one of the most modern. The entire theater impressed me greatly.

We arrived here on June 12 on the S.S. Pan America, after a wonderful trip with only one day of rough sea. The passing of the Equator was marked with festivities aboard which made us very happy and . . . gay. Prohibition does not exist on the high seas of, course.

The main company arrived here on the S.S. Giulio Cesare from Genoa on May 15 and on that same night Maestro Marinuzzi had the first rehearsal of orchestra and chorus of Nerone on the stage. Assistant Conductor Sabino, of the Chicago Opera forces, had been here since February and in this way Marinuzzi had his way well prepared and was ready for the details of interpretation. As scheduled, Nerone opened the Scotto season on Saturday evening, May 22. The auditorium was imposing. The best of Buenos Aires society occupied the boxes and the orchestra floor.

For the last four or five years society has deserted the Colon as a sign of protest against the methods of certain impresarii who made so many mistakes, spreading unfortunately a feeling of mistrust and confusion in everything operatic. Operas scheduled for such and such a date—they tell me—were changed at the last minute; novelties promised with much fuss never given, artists announced in the prospect never arrived; conductors of fame never knew of their names being announced in the program. Last year Ottavio Scotto provided for the Municipality a very interesting season of opera with Tullio Serafin as chief conductor and an imposing array of singers, among them Gigli, Muzio, Alda, de Luca, Formichi, Didur, and other stars, and in view of Scotto's proved ability, the Theatrical Commission of the city gave him a contract for three years to produce opera at the Colon.

This is his first year, and you know already of the imposing list of artists he brought here. Among his conductors we see Gino Marinuzzi, Fritz Reiner and Gabriele Santini. Among the sopranos: Arangi Lombardi of La Scala, Claudia Muzio, Graziella Pareto, Senemeyer of the Dresden Opera, Nina Morgana of the Metropolitan, Elsa Gentner-Fischer, Rosetta Pampanini, also of La Scala; Gabriella Besanzoni, Karin Branzell, Louisa Bertana, contraltos; Giacomo Lauri-Volpi, Aureliano Pertile, Tito Schipa, Roberto d' Alessio, Antonio Trantoul, Richard Schubert, Rudolf Ritter, tenors; Giuseppe de Luca, Titta Ruffo, Benvenuto Franci, Friedrich Schorr, Gustav Schuetzenzendorf, Alexander Kipnis, Ezio Pinza (engaged by Mr. Gatti for next season at the Metropolitan), Cesare Formichi, the Chicago Opera baritone, and many, many others. To Scotto, is due the merit of restoring the prestige of the Colon to which it had been in the golden days of Toscanini, Tamagno, de Lucia, Caruso, Barrientos, Stagno, Storchio, Tetrizzini, Galli-Curci.

### NERONE OPERA SEASON

Nerone, the opening night. . . what a spectacular performance! One can discuss its music, can fuss with its lengthy pages and sometimes with its annoying cantilenas, but what a splendor of sceneries, of costumes, of grandeur of movement on the stage! Five hundred people moved without a single mishap, the principals gave their very best to the performance, the orchestra answered to the baton of Marinuzzi with zeal and fervor. Marinuzzi achieved a triumph in reading the score and directing the artists and the immense chorus. Claudia Muzio was Asteria. She sang the difficult role—for the first time on any stage—with great art. The characterization is very difficult, the type mysterious and terrible, full of hate and love, the music of a very difficult tessitura; but her art is beyond any hardship and she triumphed *toto-corde*. The public, of which she is a favorite, gave her one of those ovations that are seldom witnessed in a theater like the Colon. The revelation of the evening was Benvenuto Franci, baritone of fame in Italy but new to the Buenos Aires public. His debut as Fanuel in Nerone was an immediate success. Watch his name, I say. Franci has artistic intuition, histrionic ability, but above all he has voice, voice—and what a voice! Cesare Formichi was Simon Mago. It is useless to speak at length of him as the U. S. knows him very well for his work with the Chicago Opera for a number of years. He scored a success especially in Act II with Asteria.

Ezio Pinza, engaged for the next season at the Metropolitan, has a most beautiful basso voice and is a fine artist, too. Very good indeed was Luisa Bertana, an Argentine contralto who has been singing at La Scala for many past years and was selected by Toscanini to create in Milan the role of Rubria. Aureliano Pertile, who created the role of Nerone at La Scala, is always an artist of high merits, as all know. He was applauded enthusiastically, especially in the third act. Marinuzzi is certainly a great master-conductor and knows without any doubt how to get the best from his orchestra and his artists. And to tell the truth the orchestra here is not one to brag about. Here there are no symphony orchestras, no musical colleges of great importance, and therefore the musician has very little opportunities if we exclude the few months of opera at the Colon.

All the press, in commenting upon the production of Nerone, recognized the greatness of the work while admitting some weakness in the score. But no one can deny the interest of the public in witnessing such a great performance. I am sure that Scotto will have to give many extra performances of Nerone to satisfy the great demand of the public. In fact the first no-subscription night with Nerone last Sunday sold out the house three hours after it was announced in the local papers. And the next one, on Thursday afternoon, is almost sold, with the exception of a couple of boxes.

### RUFFO WINS NEW SUCCESS

Titta Ruffo made his reentrée at the Colon after nine years' absence, on May 29, with Amleto. What a reception he received from the packed house! He is certainly the idol of the Buenos Aires Public. He was in wonderful voice and when he let out from his phenomenal throat the famous Brindisi the house burst into such a tumult, such a riot that I thought I was on Broadway on an election night. Amleto is certainly a wonderful opera for Titta Ruffo. He is such a great artist, and a great singer besides. With him Graziella Pareto sang the role of Ophelia with great charm and with that sweet voice that all of us know so well. Fanny Anitua was the Queen, and Ezio Pinza the King of Denmark. Gino Marinuzzi was the conductor—and this is quite enough to tell you what a fine interpretation we heard of the Thomas work!

### MASCAGNI'S IRIS

Iris, by Mascagni, was given on May 28, for the local debut of the La Scala soprano, Rosetta Pampanini. She is a very intelligent artist and possesses a beautiful lyric voice. The famous romanza of La Piovra gave her opportunity of displaying the quality of her organ and her histrionic abilities. Pertile was Osaka. There is no doubt that he is a great artist musically and histrionically. He sang the *Aprì la Tua Finestra* with such a refinement and such an artistry that the public applauded him very cordially. Gino Vanelli was the Kyoto. He was making his debut also and it was really a very good one. He has a beautiful baritone voice and knows his business on the stage. Tancredi Pasero was the old Blind Father, a very good artist and very good singer, too. The orchestra was also conducted by Marinuzzi. What an instrument he made out of his orchestra! Of course the *Inno al Sole* was rapturously applauded. As opera, however, Iris was not so much liked by the public, but the interpreters received ovations and applause without reservations.

Giordano's *Andrea Chenier* served as reentrée for Giacomo Lauri-Volpi, tenor of the Metropolitan, New York. He appeared here six years ago scoring a success, and last Sunday confirmed that success. Madeline de Coigny was Claudia Muzio—"the Divine," as they call this charming soprano here. What an artist and what a singer Muzio is! She is certainly one of the very best Italian sopranos of our day. The public of Buenos Aires is crazy about her. You should hear the applause with which she is received on her appearance on the stage and after every and each of her arias! With Lauri-Volpi in the famous duet of Chenier the house "came down." Cesare Formichi—obliging the management by singing at the matinee the Gerard in Chenier and in the evening the Simon Mago in Nerone—scored a personal triumph. He is such a versatile artist and such a wonderful singer! Gabriele Santini was the conductor and gave us a magnificent reading of the score. He is very popular here, as he comes almost every season.

As you see, in Buenos Aires there are no "blue laws." They give matinee and evening performances galore in every theater and the public fills up the houses to the doors. They say that Sunday should be a day of rest and at the same time a day of amusement, and nothing but an opera can supply the hungry-for-opera public here with a completely happy day. They dine usually at 7.30 and come to the Colon at 9.30. The curtain goes up punctually at 9, this being the official hour for a performance here, and after midnight they go to a café for a glass of a delicious Anisette (the Eight Brothers brand) or a schoppen of good beer or a cup of real Brazilian coffee. . . they argue, they fight, they dispute, they make up, about such and such an opera, such and such interpreters of the past and of the present. . . and after that go pacifically to bed, getting up

early for their work—which does not start before 10 a.m. This is the average Buenos Aires citizen. Very nice people, easy going people, calm, not at all excited. . . and they live—they tell me—until eighty or ninety without any trouble. I like Buenos Aires very much. . .

BRUNO ZIRATO.

### SAILINGS

#### John A. Hoffman

John A. Hoffman, of the vocal faculty of the Cincinnati Conservatory, sailed on the French line steamer Suffren for a three months' summer vacation in Europe.

#### Ruth Julian Kennard

Ruth Julian Kennard, who recently gave a successful and unusual piano recital of her pupils at Steinway Hall, sailed on July 1 for a summer in Europe. Mrs. Kennard's classes will be resumed at her New York studio on October 4.

#### Winifred MacBride

Winifred MacBride, pianist, sailed for Europe on June 17 to fill concert engagements. She will return to America in the fall for her third American tour.

#### Bruno Huhn

Bruno Huhn leaves on July 3 on the S. S. Minnetonka for a holiday in France and England. He will be back in New York September 6 and reassemble his classes in voice culture and coaching in English, French and German repertory.

#### Daisy Jean

Daisy Jean, who is resuming the original form of her name, Marguerite Jean, sails on July 3 for Europe, going directly to Belgium to see her family. In October she will make her debut in London, in her unique program of violoncello and songs at the harp. She will return to the United States late in October.

#### Guy Maier

Guy Maier sailed for Europe recently in search of two-piano novelties for performances next season by the Maier-Pattison two-piano combination.

#### Ethel Leginska

Ethel Leginska sailed for Europe on June 23 from Boston. While abroad she will see many of the most noted of present-day composers and secure from them the right to first performance of their latest compositions.

### Boston Transcript Praises James Wolfe

"The opportunity of hearing singers like James Wolfe does not come every day, but thanks to the magic of the radio and the enterprise of the Metropolitan Theater, listeners at home have been so privileged," writes Richard D. Grant in the Boston Transcript. "Mr. Wolfe's rich baritone was clearly entitled to honors at the evening's stellar attraction. Mr. Wolfe, of the Metropolitan Opera, was very impressive in his rendition of the Song of the Volga Boatmen, putting into the music an energy of feeling that was most congruous. His expression in the aria from *La Juive* was also most commendatory. It was an exceptionally fine evening."

### Perfield Demonstration in Mt. Vernon

An interesting demonstration of the Perfield System of Keyboard Harmony and Musicianship was given by the pupils of Alice B. Camper at the Westchester Women's Club House, Mt. Vernon, on May 22. Those appearing were Vera Light Martin, Vivian Rosen, Louise Bonanno, Norman Rosen, Ruth Bonanno, George Schweig, Beulah Oppenheim, Ralph Cohn and Seymour Rosen.

## TWO GREAT SUCCESSES SCORED BY EDMUND BURKE BARITONE

(Metropolitan Opera Company)  
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at the SPARTANBURG MUSIC FESTIVAL May 7, 1926

and

### as Ramfis in "AIDA"

at the UNIVERSITY OF MINNESOTA June 4, 1926

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## NETHER RHENISH FESTIVAL SERVES TO INAUGURATE NEW MUSICAL REGIME

DÜSSELDORF.—The Nether Rhenish festival was of unusual importance to Düsseldorf's musical life this year not only because of its attractive program, which comprised both old and new music, but also because it was the debut of the new general music director here, Hans Weissbach. As the festival progressed it became clear that Düsseldorf's long search for a new leader has been amply rewarded.

Perhaps the severest test of his ability was the performance of Honegger's King David, which formed the festival's central point of interest. With no traditions to go upon, what he accomplished with the orchestra and chorus in the time allotted to him was little short of wonderful. The able soloists, Lotte Leonard, Emmy Sneff-Thies, Antoni Kohmann, with Ludwig Wüllner as speaker, also helped the work to an enormous success. It was preceded by Bach's Prelude and Fugue, played on the organ in a masterly fashion by Karl Straube, and Brahms' fourth symphony,

which was given a temperamental if not a sufficiently differentiated performance. The second day opened with the final chorus of the Messiah and was followed by Reger's Symphonic Prologue to a Tragedy, in memory of the composer's death ten years ago. In Mozart's D minor piano concert, Edwin Fischer, with his individual and delicately conceived interpretation, won fresh laurels for himself. Likewise Weissbach, in his accompaniment of the concerto, his clear exposition of Reger's work, and later in Bruckner's seventh symphony, again proved his sterling musicianship. Beethoven's Missa Solemnis, with Gertrud Förstel, Maria Philippi, Karl Erb and Paul Bender as soloists, provided a fitting close to the festival. All of Weissbach's fine promise of the previous days was fulfilled to the utmost in this beautiful work, and Düsseldorf's gratitude for a most successful Nether-Rhenish Festival is due in no small measure to its new musical director.

E. T.

### SUMMER DIRECTORY

A	
Adler, Clarence.....	Lake Placid, N. Y.
Alsen, Elsa.....	Maine
Auer, Leopold.....	Chicago, Ill.
Austral, Florence.....	Europe
B	
Barron, May.....	Colorado
Bentley, William.....	Charlevoix, Mich.
Bock, Helen.....	Paris, France
C	
Cathart, Jane.....	Southampton, L. I.
Chamler, Mario.....	Ravinia Park, Ill.
Cramer, Clarence.....	Cincinnati, Ohio
D	
Dambmann, Emma.....	Westerly, R. I.
Dilling, Mildred.....	Europe
DeKeyser, Marie.....	Europe
Donahue, Lester.....	Europe
G	
Gara, Valda.....	Sabattus, N. Y.
Garden, Mary.....	Monte Carlo
Gardner, Grace.....	Hillsboro, Ohio
Gentle, Alice.....	Highland Park, Ill.
Giannini, Basolina.....	Europe
Gieseking, Walter.....	Fayette, Me.
Greene, Walter.....	Southampton, L. I.
Grow, Ethel.....	Southampton, L. I.
H	
Hageman, Richard.....	Chicago, Ill.
Hall, Frances.....	Chautauque, N. Y.
Hinkle, Florence.....	Chicago, Ill.
Hofmann, Josef.....	London

### STEPHEN TOWNSEND

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### Dai Buell's Causerie-Concerts

The infinite variety which Dai Buell has found to be possible under the heading of "Causerie-Concerts" is best expressed by a casual survey of her programs of the past two seasons. The habit of this artist of building a program about a central idea forms the basis for a delightful musical experience. The numbers on the recital program become



DAI BUELL

intelligently chosen with relation to each other, and a thread of continuity runs through the artistic whole. In a word, these recitals are complete programs of pianoforte music with interpretative remarks based on historical, mythological and poetic lore attendant on the compositions in hand. They are in no way pedantic lecture-recitals but seem to recall the intimate salon of the old world.

The popularity of this type of piano program is best revealed by the fact that so many prominent pianists and composers have begun to feature it. In the words of one of Dai Buell's characteristically enthusiastic critics, however, "The combination of lecture and recital must ever be measured by her charm-calibre."

Following a series of programs built upon the usual historical outline, the program about the central idea developed and the diversity of the listed titles (programs which have been given the last two seasons in Boston, New York, and before prominent music clubs) is an impressive indication of the comprehensive nature of her success along these lines: Humor in Music, Poetry and Musicians, Chopin and a Group of Miniatures, Liszt and Schumann (A Study in Friendship), Bach and Some Other Moderns, Etude des Etudes (A Poetic Study of Studies), New Old Music and Old New Music, and Nature Inspirations.

### Adeline Partello Abell Dead

Adeline Partello Abell, wife of Arthur M. Abell, who was for many years representative of the MUSICAL COURIER in Berlin, died June 22 at her home in Hastings-on-the-Hudson, where she and her husband had resided since he retired from active professional life. Mrs. Abell was born in Washington, D. C. She was the daughter of the late Dwight J. Partello, widely known as a collector of and expert on old violins. Mr. Partello was long connected with the United States Diplomatic Service. He was appointed American Consul at Düsseldorf in 1885, and remained abroad in Government service until shortly before the world war, being stationed at various times in Cologne, Coburg, Leipzig and Berlin. In consequence, Mrs. Abell was educated in Europe and had spent most of her life there. She, too, had an expert knowledge of violins, was an excellent violinist herself, and an accomplished linguist. Her sister, Carita Partello, is the wife of Baron Louis von Horst of Coburg. The funeral services were private.

### John Sample Vocal Classes in Chicago Discontinued

John Dwight Sample, tenor and voice teacher, has been compelled temporarily to discontinue his classes in his Chicago studio, due to an operation. Mr. Sample taught in Chicago up to the second week in June, when he fell ill, and upon his return to Louisville (Ky.) he visited a doctor who advised an operation. The operation, which was performed on Monday morning, June 21, proved successful. A notice will appear in this paper telling prospective students when Mr. Sample will re-open his Chicago studio.

### Mario Carboni a Baritone

Mario Carboni was qualified in the MUSICAL COURIER of June 17 as an operatic tenor. This is wrong. Mario Carboni is a baritone. The mistake, however, was not altogether the MUSICAL COURIER's but Sig. Carboni's, who can sing full-throated B flats and Bs that would give joy to many a tenor. The correction, however, is made, even though nobody complained.



## LONDON HAS A PLETHORA OF MUSICAL FESTIVALS

Bach and Handel Celebrations Collide—British Music Society Congress—Melba's Farewell—Operatic Revivals and Concerts

LONDON.—Our worst fears have been realized! The most important musical event that was postponed because of the strike has landed in what's probably the busiest week of the whole season—musically speaking, of course. What with opera premieres, a Bach festival, a Handel festival, the British Music Society Congress, and a generous sprinkling of concerts, the bewildered music critic has little time to think of other "festivities." In fact, my first knowledge of the coming of Derby Day—the Englishman's day of days—was a wild telephone call from a relative who had won \$1.23 in a sweepstake. And I would be still oblivious to the Royal "Courts," had I not passed the long line of motors containing befeathered ladies on my way to a concert in Chelsea.

## BACH JUBILEE FESTIVAL

For the usual halls, comfortably grouped together, are not sufficient to hold all the musical fare that is being offered, and concerts are spilling over in a most disconcerting fashion. The Bach Jubilee Festival, for instance, which should have been over long ago, except for said strike, is being held in Central Hall, Westminster. There I heard only the B minor mass sung by the Bach Choir under Vaughan Williams' lead, to a packed and steaming auditorium. The soloists, recruited from the English Singers (past and present), were very good.

The Bach Choir, which was formed fifty years ago for the purpose of giving this mass, certainly justifies its existence for the thorough enjoyment of singers and listeners alike was worthy of the cause.

The festival lasted four days, and its programs included four cantatas, two motets for double chorus, two chorales, the piano concerto in E, several organ soli, a number of works for violin, etc. Besides Bach, works by several other composers were heard, including Parry's Blest Pair of Sirens, which was written for this choir, Brahms' Academic Festival Overture, and a work each by Vaughan Williams, Walford Davies and Charles V. Stanford.

## HANDEL IN BULK

Far more imposing, in sheer bulk, was the Triennial Handel Festival, which occupied two nights and a day. This mammoth affair is a heritage of the spacious days of Queen Victoria, when side whiskers and bustles were marks of dignity and fashion. Ever since 1857, when Handel had been dead a century, it has been associated with the Crystal Palace, an architectural atrocity which harbors a most varied and gigantic chamber of horrors, supposed to communicate to successive generations of the populace a love of the arts and sciences (especially hydraulics) by the reconciling medium of slot machines and other penny thrills. Handel saved the Crystal Palace from a dire and well-deserved fate; and the Crystal Palace has preserved the Englishman's faith in the supremacy of Handel as the massed choir saint.

For the first time this year Sir Henry Wood has taken charge of the ever-swelling Handel Festival Choir, now three thousand strong, and to balance this mass of sound he has added an orchestra of five hundred. The scores of the two oratorios—uniformly the same since 1857, namely Israel in Egypt and The Messiah—he re-scored for a modern super-orchestra, employing nine each of the woodwinds, including clarinets, eight horns, nine trumpets, with trombones (nine) and tubas (two) added. The effect in the huge super-acoustic transept of the Crystal Palace was, of course, terrific, but whether it was anything like what Handel (who wrote for a small choir and a pre-classic orchestra which nobody in modern times has as yet had the courage to employ) imagined it, is most doubtful.

However, considering the cumbersome populace employed there was a remarkable agility (though it was the agility of an elephant rather than a gazelle) and some fine pianissimo effects. The soloists in Israel were Florence Austral, whose voice conquered the vast spaces with great beauty and ease; Muriel Brunskill; the venerable Ben Davies, still an example to all oratorio tenors; and Norman Allin. In the Messiah they were Flora Woodman, Margaret Balfour, Joseph Hislop and Horace Stevens.

The greater part of the intervening concert was taken up with choral excerpts and arias from Handel's long-forgotten operas, such as Admeto, Deidamia, Rinaldo and Tamerlano, some of which pleased the auditors (nearly 30,000) very much, and the incongruity of three thousand voices singing:

"The foolish lover squanders  
His moments brief for joy;  
Never they come again  
Never, never, never!"

never occurred to them at all. There was also a fine performance of the organ concerto No. 10, by the French organist, Marcel Dupré, and a spirited one of the Concerto grosso in B minor under Sir Henry Wood.

Florence Austral made a fine showing with From Mighty Kings, from Judas Maccabaeus, and Ben Davies was applauded to the echo with Where'er you walk, from Sememe. Sir Henry undertook the gigantic task of getting the vast chorus to put dramatic expression into the music, speeded up the tempi and generally put life into a show that has been a mummy for many years. There are those, however, who say that it had been better to let it slumber on.

## BRITISH MUSIC SOCIETY CONGRESS

For the first time in two or three years the annual Congress of the British Music Society has been held in London. Besides the usual meetings and public debates there have been concerts and demonstrations of peculiar interest. One was an evening of Morris and country dances given by members of the English Folk Dance Society. After seeing these delightful figures and realizing the enjoyment the dancers themselves must get out of practising them in the open, it seems impossible that they should have been all but extinct twenty-five years ago and that less than fifty years ago it was universally believed that England had no folk music.

Cecil Sharpe is alone responsible for the present renaissance of folk music in England, and it was his great ambition to erect a building to be the home of English folklore, but he died (two years ago) before it was started. Plans are now being made to carry out his idea and dedicate the building to his memory.

Another concert demonstrated the use of children's bands in musical training. A third consisted of chamber music—all by English composers with the one exception of Ernest

Bloch, whose piano quintet opened the program. The quintet was played by the same artists who introduced it to London several months ago, and it was given an even more stirring performance, if possible, on this occasion and had a genuine success. Other works were Holst's Terzetto, for flute, oboe and viola, Bax's Oboe Quintet and songs by Goossens, Peter Warlock and Armstrong Gibbs.

## THE MELBA FAREWELL

The biggest operatic event of the season is, of course, Melba's farewell—or, to be exact, her first farewell, for it applies only to opera. She will say farewell again in concert, and in other media as well, for all we know. But as far as opera was concerned, it was *bona fide*. King and Queen were there and the *haute volée* generally. Prices were trebled and the house genuinely sold out. Gallery gods broke

Goodbye  
is of all words the saddest—the most  
difficult to say. Yet a time comes  
in the life of everyone when we must  
say it. And now that time has come for  
perhaps you may think that I am  
Australian, can suffer no special  
grief in bidding farewell to these  
Islands that I love so. It was from  
Scotland that my people came, from  
Glasgow that my artistic home  
London & the Great English cities have  
been the scene of my brightest  
memories.  
Can you then wonder that my heart is  
full as I say—Goodbye? But in  
spite of everything I feel that I  
am able to say it with a smile.  
I smile that comes, not from the  
memory of achievement, but from  
the thought that I am leaving behind  
me so many whom I can call—  
— say friends —  
Nellie Melba

## NELLIE MELBA SAYS GOOD-BYE.

a record of endurance by holding the famous queue for twenty-two hours (or else the press agent broke the record for telling tall ones).

The performance was remarkable. The sixty-seven-year-old diva's perfectly controlled act-wise portrayals of youthful heroines—Juliet, Desdemona and Mimi—were certainly unmatched except by Sarah Bernhardt's impersonations of the Duke of Reichstadt and the Dame aux Camelias on her last American tour. The voice sounded tinny at times, but golden in the most happy moments, and the Ave Maria in Otello was positively moving in its fervency. In the finale of Mimi, the *beaux restes* of Melba's art were still more convincing than all the evidence that present-day Mimis at Covent Garden are able to summon. The most creditable outside contribution to the success of the evening was that of Charles Hackett who seconded Melba in the balcony scene

of Romeo and Juliet. On any other night his fine metallic tenor would have earned him a rousing ovation.

The rest of the event—the speeches, the flowers, the demonstrations and the tears—duly recorded by the daily journalists—need not be recounted here. If, however, there was any possibility of deficit before, the Melba farewell has turned it into a sure profit.

## DON GIOVANNI COMES BACK

Most important, artistically, was the revival of Don Giovanni under Bruno Walter, in Italian. Italian singers who sing Mozart being rare, the compromise adopted—Italian men and German women—promised the best possible results, but these were only partially justified. Mariano Stabile, the already famous Falstaff of the Scala, made a vocally and theatrically effective Don, though he still lacks the noble arrogance of a really aristocratic rogue. His Leporello, Jean Aquistapace, excellent vocally, could have been more amusing, but Pompilio Malatesta came through in full comic form as Masetto. Frida Leider as Donna Anna displayed the finest vocal equipment among the women; but she was weighted down by the heavy passion of Isolde, and made Lotte Lehmann's task as Elvira even more hopeless than it is normally. Elisabeth Schumann alone, as Zerlina, got all the lightness of the Italian buffa without yielding any of her German classic conscience.

Bruno Walter, fettered by the German language memories on the one hand and Covent Garden stage management on the other, did not achieve the speed and verve which Italian musical comedy and the mercurial spirit of Mozart demand. The orchestra was lamentably rough in places and the ensembles showed that they had been insufficiently rehearsed. Still, the less exacting were completely satisfied and the revival, like everything else this season, has been a success.

To me it demonstrated two things. First, that you cannot give Mozart, as he should be given—in the spirit of the time—to modern audiences in a "grand" opera house lacking the modern means for stage transformation. (The dark and interminable waits between scenes was destructive of all illusion.) And second, you cannot give Mozart in a transient season of opera at all. Mozart is the supreme test of operatic efficiency, and it is futile to think that you can do in the two months of Covent Garden what the Metropolitan—apparently—does not dare to do with its permanent ensemble during a whole winter. It's a pity, but nevertheless true.

There has been a fairly satisfactory performance of Otello, under Bellezza, with Giovanni Zenatello in the title role, and Lotte Lehmann as Desdemona. Jeritza has made two appearances thus far—as Sieglinde and as Thais—giving the public its opportunity for heroine-worship, of which it took full advantage. There was a new baritone, Pilken-Servais, as Athanaël, who did rather well.

## PARIS IN LONDON

The Colonne Orchestra was announced but the Pasedeloup came. The strike prevented Pierné and his orchestra from fulfilling their engagement, and the Pasedeloup Orchestra under Albert Wolff did its best to make good the disappointment, but circumstances were hardly favorable. What with the boat arriving late and the concert therefore beginning half an hour late; with pouring rain, which only a small band of people braved, and a resultant seven-eighths empty Albert Hall whose acoustics are miserable at best, the odds were against them.

Moreover, the program did little to improve the situation. It consisted entirely of such trifling ear ticklers as the orchestral arrangement of Ravel's Pavane pour une infante défunte, Dukas' Sorcerer's Apprentice, and Vaughan Williams' overture to The Wasps. If I say that César Franck's Chas-

(Continued on page 27)

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## CHICAGO

## INTERNATIONAL EUCHARISTIC CONGRESS MUSIC

CHICAGO, ILL.—From June 20 to 24 Chicago was host to a multitude of Catholics—church dignitaries and laymen—from the old world and the new, who had journeyed from far and near to the Windy City for the twenty-eighth Eucharistic Congress. The event was epoch-making and drew one of the greatest gatherings ever assembled in Chicago and perhaps anywhere for a religious ceremony. Music occupied a distinguished place in the daily programs, the fine quality of the singing of the various vast choruses being highly commended by the music critics of the dailies here as well as the public. Otto A. Singenberger, musical director, with the efficient assistance of Dr. J. Lewis Browne at the organ, accomplished admirable results with the choruses and deserves much praise for his untiring efforts to make music a big factor of the Congress. On June 22, a choir of some 65,000 school children sang beautifully The Eighth Gregorian Mass, and Dr. Browne's Panis Angelicus. Dr. Browne, one of America's noted organists, an authority on Catholic church music and one of Chicago's most learned musicians and composers, was the official organist of the Congress. More modern music was rendered at the mass of June 22, when Carneval's Rosa Mystica Mass was sung by a women's choir of about 15,000 including 7,000 nuns. The mass for Higher Education Day, June 23, was written by J. Singenberger, father of the musical director of the Congress, and was excellently sung by a very large chorus of high school students. The seminarians from St. Mary's and Quigley seminaries came in for much praise through their beautiful singing of all the prefaces in the masses, giving evidence of the splendid

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musical training which students for the priesthood receive. All choruses were well trained and inspired the large assemblage by the excellence of their singing.

## CHICAGO COLLEGE OF MUSIC COMMENCEMENT

The Eighth Street Theater, where the Chicago College of Music held its thirty-first annual commencement exercises and concert on June 19, was filled to overflowing and many who arrived after the scheduled hour were unable to gain admittance. Such is the popularity of the Chicago College of Music, founded and maintained under the able guidance of Esther Harris, president. Not only is Esther Harris a splendid piano teacher (many of her students are making names for themselves in the professional world), but she is also a business woman with progressive ideas. Because of the many precocious children she has brought out in concert, both individually and with orchestra, she has gained a reputation as a teacher who obtains remarkable results with youngsters.

The thirty-first commencement was another feather in the cap of this progressive woman, for it brought forth more exceptionally well trained talent, as is customary at all Chicago College of Music concerts. Mildred Waldman, eleven years old, has been trained by Esther Harris since she was knee-high, and she gave a brilliant performance of the Chaminade C sharp minor concerto—a performance that would do justice to a more mature pianist. Needless to add that little Mildred scored heavily with the listeners. Karl Reckzeh, who furnished such splendid accompaniment with an orchestra made up of the Symphony Players of Chicago was represented by two pianists—Blanche Landis, who played the first movement of the Weber C major concerto, and Alice Le Tarte, whose offering was the Bortkiewicz concerto in A major (first movement). Both showed the results of the admirable training received at the hands of this fine musician. The vocalists were all students from the class of Baroness Olga Von Turk-Rohn, head of the voice department. Mary De Le Vega, in the Voce di Donna from Gioconda, Betty Davis in the Strauss Gipsy Song, and Hermina and Mary De Le Vega in the duet from Butterfly, proved a credit to their distinguished mentor and the school in which they are being trained. Other pianists appearing were Ruth Fleiselman and Lillian Simons, who rendered the first movements of Beethoven and Paderewski concertos. There were also cello numbers played by Albert Feigen and violin selections by Carlton Kaumeyer. The awarding of degrees, diplomas and medals was made by Judge Harry C. Moran. Altogether a fine program that did the Chicago College of Music and its faculty proud!

## GUNN SCHOOL OF MUSIC NOTES

Percy Rector Stephens arrived in Chicago June 24 to award a scholarship for his large registration at the Gunn School and began his teaching June 28.

Frantz Proschowsky, on June 19, concluded his first fortnight engagement at the Gunn School, and after a brief vacation will return in August to resume his teaching. At this time, two scholarships donated by Galli-Curci and Tito Schipa will be awarded. Luella Melius, distinguished coloratura, will act as judge.

The dramatic department of the Gunn School of Music and Dramatic Art held its commencement in the Goodman Memorial Theater on June 17, presenting three one-act plays with excellent results in the department of light and stage direction. These were produced under the direction of Alfred Sturly of the Gunn School. Of the three plays presented, the first, Lewis Beach's The Clod, was given with the broad and vigorous treatment, which the theme demanded by Edyth Agulnick, Harold Barker, Adolph Sturart, Len Tessayman and Hans Hedberg. The second play presented was Louis Parker's delightful, The Minuet, the characters being most effectively portrayed by Edith Wolinsky, Margaret Swayne and Roy Young. The last, Nancy, a comedy of the present day by Martha Boyd Linn of Wilmette, was gayly and expertly done by Frances Dougherty, Frances Anderson, Cora Zabel, Angie Weber and Deborah Hart, who was especially effective. Mrs. Linn has cleverly arranged the spirit of the modern youth and her delightful, wholesome play should prove a favorite.

During the intermission, the ceremony of the annual presentation of certificates, diplomas and degrees was held, Senator James Hamilton Lewis delivering the oration of the evening, and President Glenn Dillard Gunn conferring the degrees, diplomas and honors.

The master's degree was awarded to Rebecca Agulnick; bachelor degree to Sara Levee and Mildred Neumann; fifteen teacher's certificates, five graduate diplomas, and thirteen senior and twenty-two junior certificates, and five certificates to students in the dramatic department. This concludes the work of the regular school year, but the activities of the summer master classes have already begun.

## BARONESS TURK-ROHN ACTIVITIES

Baroness von Turk Rohn, a director at the head of the vocal department of the Chicago College of Music, greeted the faculty of the College at a very pleasant affair given by her in the English Room of the Congress Hotel on June 6. On June 13 she presented a class of more than forty students in an extended opera program at the Goodman Theater, con-

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sisting of ensembles and miscellaneous solo numbers in which scenes from several grand operas were given, including an operetta written and staged by the Baroness which employed thirty of her artist pupils and proved the piece de resistance of the program. Aside from its pleasing feature in plot and music as its title, Boarding School, implies, it affords scope and atmosphere which puts its participants into the spirit of acting and served its purpose well as a vehicle on which to exploit native talent in stimulating earnest effort.

The entire program clearly indicated cooperation of teacher and pupil in its delivery and emphasized the outstanding virtues of the Baroness as both a musical and dramatic coach. Many very good voices were disclosed and advancement over previous presentations heard by the writer was distinct in several ways.

## HARRY DIMOND'S ARTIST-PUPILS

Harry Dimond, head of the Dimond Violin School, and identified among Chicago's busiest violin teachers, presented a group of pupils from his artist class in concert, at Kimball Hall, June 23. Those appearing justified the classification, "artist-pupils" through their conscientious, clean-cut and well thought-out renditions. Verne Buck, Koby Sirinsky and Saul Feldman opened the program with Herman's capriccio for three violins. Following came Koby Sirinsky, playing the andante and finale from Mendelssohn's concerto, Saul Feldman in Saint-Saens' B minor concerto, Irving Kaplan in the first movement of the Tchaikowsky concerto, Margaret Dimond in the Paganini-Wilhelmj D major concerto (cadenza by Harry Dimond), and Joseph Englehardt in the Vieuxtemps concerto No. 1 (first movement). Mr. Dimond may well be proud of these students, all of whom showed the result of the fine training received.

## LAMOND PLAYS SECOND RECITAL

Lamond, noted European pianist, who is in Chicago for the Bush Conservatory Summer School, of which he is a member of the faculty, played a second recital within a month at Kimball Hall on June 25, under the direction of Rachel Bussey Kinsolving. Lamond featured Edward Collins' Passacaglia, the Waldstein sonata of Beethoven, the Liszt etude in D flat and also included on his program a Chopin group and numbers by Liszt, Brahms, Rubinstein and Alkan.

## AMERICAN CONSERVATORY NOTES

One of the most successful departments of the American Conservatory is that of the public school music, which opened with a very large attendance. John A. Kendal, state examiner of Michigan, has been especially engaged to assist O. E. Robinson. Mr. Kendal is an acknowledged authority on all phases of public school music. Another acquisition is Velma Streeter, who will have charge of the classes in music

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appreciation. David A. Clippinger will again conduct the classes in A Capella singing.

Ragna Linne, for thirty years a prominent instructor of the voice, now residing in Los Angeles (Calif.), was a most welcome visitor at the Conservatory. Mme. Linne is on her way to Europe to visit her former home in Oslo, Norway.

The free scholarship prize in composition was awarded to Dorothy James, a student of Adolf Weidig. Felix Borowski acted as adjudicator.

Delia Valeri is conducting a master class of vocal students which is attended by a number of professional singers as well as advanced students from various parts of the country.

The Sigma Alpha Iota scholarship in voice to the value of \$200 has been awarded to Doris Irene Berry, contralto.

Lillian Weymouth Pomeroy, for years assistant secretary of the Conservatory, has returned after a year's absence in California.

The series of summer recitals of the American Conservatory will begin July 6 with a piano recital by Jeanette Epstein, child pianist.

#### MUHLMANN SCHOOL OPERA PERFORMANCE

The third annual operatic performance given by pupils of the Muhlmann School of Opera and Vocal Art took place on June 19 at the Auditorium Hotel. The large ballroom was crowded to capacity with an enthusiastic audience. Mozart's Marriage of Figaro was given first and proved a delight to the eye and ear. It was put over with a joyous humor and abandon that charmed everyone present. As to the actual singing it was unusually good. The part of Susanna was given to Helen Ginsberg and Agnes Ziegenhagen, probably to give both gifted pupils a chance to appear. Agnes Ziegenhagen, with her sweet, flexible soprano voice, charmed the audience in the first act, and Helen Ginsberg, who sang the part during the balance of the opera, was a well-nigh perfect Susanna. Frank Horstmeier was admirable as Figaro. He has a rich, powerful baritone voice and his diction is splendid. Ada Silverman has a beautiful voice and made a charming Cherubino. Frank Hilburn and Helen Hilburn as the Count and Countess showed dramatic and vocal ability. The part of Basilio was ably taken by Otto Ziegenhagen. Bessie Rocklin as Marcellina and Bertha Graff as Barbarina did well. Much praise must be given all the participants for fluent conversation and clear enunciation in the dialogue.

Cavalleria Rusticana, which followed, was done in a professional manner. Leon Braude, who has been engaged by the Cincinnati Opera Company, presented an intensely impassioned Turiddu. His is a voice of power and richness fit for heroic parts in grand opera. Miss Stensaas, as Santuzza, showed a voice of exceptional timbre, power and emotional quality, and she, too, also seems predestined for grand opera. Helen Ginsberg as Lola was captivating and so different in personality that it seemed difficult to believe that she was the Susanna in Figaro. Helen Ornstein, as Mama Lucia, surprised the listeners with her sonorous contralto voice. She made the part an outstanding one. Frank Horstmeier as Alfio was just as impressive as he was as Figaro in the preceding performance. Beulah Mowers, at the piano, deserves much credit for her accompaniment and fine playing. She was a reliable assistant to Mr. Muhlmann, who conducted both operas.

#### BUSH CONSERVATORY NOTES

Lamond, who has a large class of private pupils at Bush Conservatory, will also conduct the master repertory classes for pianists during the summer term. The first class is scheduled for July 2. Lamond, who is known as a great Beethoven interpreter, will talk on the great master and play a program of his works.

The public school music department of Bush Conservatory reports the following engagements of recent graduates of the department for next season: Clarence Bilhorn will teach at Albion (Mich.), Evelyn Huner has been engaged for the public schools of Jackson (Mo.), Clarence Whitlocke will teach at Phillipsburg (Kas.), Kenneth Turner goes from his school at Victoria (Ill.) to the high school of Galesburg (Ill.), and Katherine Youngblood has been reengaged for another season at the Sherwood School for Girls in Chicago. Students of the department held a picnic in Jackson Park on June 19. The affair was in the nature of a "farewell party" and was attended by about thirty of the class.

Robert Quick, violinist, professional pupil of Richard Czerwonky; John Weatherholt, cellist, pupil of Walter Brauer, and Paul Smith, pianist, pupil of Ella Spravka (all of Bush Conservatory), have been reengaged for a season at the Glenwood Springs Hotel, Glenwood Springs (Col.), and have left for a summer in the Rockies.

Guy L. Hague, who has been teaching voice at the Manual Training High School in Kansas City (Mo.) for the past season, is one of the summer school students at Bush. Mr. Hague, who is working for the degree of Bachelor of Music, will resume his studies with Poul Bai during the summer term. He has been reengaged for the Kansas City schools for the coming season.

The Bush Conservatory is a busy place these days, with the summer school well under way. Registrations have been unusually heavy this season, many students coming in for

special work during the five weeks preceding the opening of the term on June 30.

The Eucharistic Congress brought many Catholic sisters as well as other students from all parts of the United States, who remained over after the Congress to pursue their studies and to attend the many artist-recitals of the summer term at Bush.

#### BAI PUPILS MAKE GOOD SHOWING

An impressive demonstration of fine teaching was given June 16, at Bush Conservatory, in a recital of pupils of Poul Bai, noted Danish baritone, who last September joined the faculty of the Chicago music school. In a long and varied program, Mr. Bai showed a high quality of teaching skill in



POUL BAI

handling the beautiful voices which make up his class. All the young singers showed remarkable excellence in enunciation and the even more difficult art of coloring the tone, and thereby won commendation of the audience for their interpretive skill, for these two essentials of fine singing are often lacking in the student's work. Special mention should be made of the singing of Ruth Metcalfe, contralto, and Paul Jors, whose splendid baritone showed to advantage in three Beethoven songs. Erma Rose Wilson gave brilliant interpretations of three songs by Jeanne Boyd. Two oratorio arias sung by Lawrence Veit and Emmons Carlson showed poise and knowledge of the classic oratorio traditions. Martha Bergman revealed a beautiful voice which she used to advantage in three songs by Franz. Others on the program who were received with enthusiasm by the audience were nineteen-year-old John MacDonald, who has a surprising bass-baritone voice of much beauty; Dallas Decker, Elizabeth Caldwell and Clarence Bilhorn.

Mr. Bai began teaching at the Bush Conservatory summer school on June 30, and will also teach during the fall term of the school, for which he already has a large class booked in advance.

JEANNETTE COX.

#### Pietro Yon's Master Class Closes

Pietro Yon, organ virtuoso and composer, brought his present busy season to a close with a special master course on Organ Concertizing. Owing to the large following, the five weeks' work was carried out in two (A. B.) sections, thus affording everyone a greater measure of individual attention. Teacher and students alike were highly delighted throughout—the latter showing real enthusiasm as results crowned their efforts. Letters of appreciation from many bespeak of a greater harvest than had been anticipated.

Mr. Yon is more than ever convinced there is genuinely superior talent in American students. The course comprised: pedal technic (Yon special), phrasing, interpretation of concert programs made up of modern and old classics, special registration as applied by Mr. Yon to the modern organ, and last but not least demonstrations and tests on both large and small organs of various makes: Casavant, Balbiani, Austin, Skinner and Aeolian.

Among those present were: F. L. Coates, New York City; R. Ellmore, Wayne, Pa.; Fl. Stahl, Joplin, Mo.; H. Mc-Ahan, Lincoln, Neb.; Cl. Tillinghast, Holyoke, Mass.; F. Walsh, Glens Falls, N. Y.; L. Sherburne, Conn.; A. Batton,

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A near prodigy, or at least a most promising artist, is young Robert Ellmore, of Wayne, Pa., whom Mr. Yon will bring out publicly during the coming season.

No recitals were played by Mr. Yon during the time of the master course except at Albany on the occasion of the Warner-Smith wedding, at which Mr. Yon presided at the organ, while his brother Constantino directed the singing rendered by his own New York choir.

Mr. Yon sailed for Italy on June 16. A number of recitals are scheduled for him in Europe during September.

J. C. Ungerer, director of the Institute of Concert Virtuosi, will join the Yon family in the Alps during August.

#### Russian Symphonic Choir to Tour America for Third Time

On its third tour of the United States, the Russian Symphonic Choir, one of the most successful organizations that has ever toured this country, will appear from coast to coast, including three weeks on the Pacific Coast. Ever since its New York debut in the spring of 1923 this organization has remained practically intact under the able leadership of Basile Kibalachich, one of the most experienced choral conductors in the world. With a background of over twenty years of choral conducting in Russia, France, Switzerland, Czechoslovakia and other European countries, Mr. Kibalachich has developed a choral ensemble which has been acknowledged by European and American critics to be the most perfect of its kind. In the words of the Boston Evening Transcript, "this group of singers comes not only as the best group of Russian singers which Boston is likely to hear, but as an admirably trained and uncommonly brilliant choir of any sort." This opinion has been substantiated wherever this organization has appeared and the best proof of its success has been the constant demand for re-engagements.

During the coming season the Russian Symphonic Choir will begin its tour during the middle of October and will continue until April. Mr. Kibalachich, who is now in Europe, expects to bring new choral material with him, including several compositions by Alexander Gretchaninoff, famous Russian composer, who has contributed so much to choral literature.

#### Mark Strand Programs Interesting

Programs at the Mark Strand Theater continue to appeal to many tastes. Last week Liszt's Second Hungarian Rhapsody was played by the orchestra under the direction of Carl Edouarde, with a wide command of dynamics. As usual, excellent and appropriate music was rendered in connection with the Topical Review. Joseph Plunket's Mark Strand Frolic was thoroughly enjoyable, for it was evident that much attention had been given to the selection of artists, the music, costumes, scenery and lighting effects. This colorful "frolic" included Grieg's I Love Thee, sung by Emily Day; Liszt's Liebestraume, danced by Mlle. Klemova, M. Daks and the Mark Strand Ballet Corps; several selections by The Middies with Ben Blue; a return engagement of Bernardo De Pace, mandolin virtuoso, as well as Espagnole, participated in by The Casinos, Eugene Cibelli and the ballet. The feature picture was Puppets, starring Milton Sills. The program was concluded with an organ solo.

#### American Institute Pupil in Recital

Marjory Jervis, fourteen-year-old pupil of Miss Nugent at the American Institute of Applied Music, New York, appeared in recital at the Institute on June 14. The young pianist was heard in numbers by Haydn, Beethoven, Tchaikowsky, Bach, Heller, Cyril Scott and MacDowell. Scott's Song of the East and MacDowell's Hungarian were especially well played.

#### Pettis to Teach in New York During August and September

After his summer teaching at the Eastman School of Music, Ashley Pettis will go to New York for six weeks and will accept only a limited number of advance pupils. He has been requested to hold this class by a number of his former pupils now residing in New York.

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## THE MUSICAL COURIER EXTRA

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If Ananias had been an opera singer he would have needed no press agent.

The only thing escaped by the visiting Swedish Crown Prince was a gala performance of opera.

Abuse is useless when heaped upon unimaginative mules and untalented modernistic composers.

The prices of gasoline, wheat, industrial stocks, and automobile tires have gone up, but the price of art mastery remains the same—incessant study, talent, perseverance, ambition, and love of the cause.

One hears that Winter Watts, well known song writer, a Fellow of the American Academy in Rome, is hard at work in Paris just now on the score of an opera on the subject of the Pied Piper of Hamelin.

Louis Katzman, conductor of the orchestra known as Whittall's Anglo-Persians, which broadcasts over the WEAF chain of radio stations, offers to play music by American composers which is good, technically irreproachable, and of Oriental flavor.

Our Glasgow correspondent writes: "The Glasgow (Competitive) Music Festival suffered considerably this year through having been held during the general strike. There was, however, no lack of enthusiasm. Competing choirs traveled by road from Inverness and Aberdeen, and all the members of one choir walked thirteen miles to the scene of action. But the most notable example of indomitable enthusiasm was that of Mr. Cook, who, after winning the Scots Song award, walked home to Harthill, a distance of twenty-two miles, and cycled into the city again on the following day."

Few people know that Munich still possesses the last of those old German societies called "Bürger-sängerzunft," which Wagner immortalized in Die Meistersinger. This society was founded in 1840 along historic lines, and after an interval of many decades has now revived the custom of appointing the title of "Meistersinger" to certain men who possess "the necessary moral, vocal and creative qualities." Four men have now been invested with this honor, but unlike their predecessors of Die Meistersinger fame, they are not bootmakers and jewel carvers, like Sachs and Pogner. Instead they include one architect, one man of industry, one writer, and only one musician: Richard Trunk, the com-

poser and choral conductor who was well known in America prior to the war. The insignia of the title are a red scarf with a medal of Hans Sachs. Romance of 1926!

According to dispatches from abroad, Pietro Mascagni thinks jazz is "pernicious as an opiate" and that "the governments of the world should stop it in the same way that they are stopping the use of opium and cocaine." Our idea of a musical opiate would be anything Mascagni ever wrote, with the highly honorable exception of Cavalleria Rusticana.

The entire MUSICAL COURIER staff extends its heartiest sympathy to Arthur M. Abell in the loss of his wife, Adeline Partello Abell. Previous to the war Mr. Abell's Berlin home was a recognized center of musical life there, and Mrs. Abell's wide musical and social connections and her talent as a hostess were of inestimable assistance and value to her husband.

New York during the last few years has had its share of much-touted policemen tenors, laundrymen tenors, milkmen tenors, waiter tenors—tenors of every trade and some of the professions, none of whom have turned out to be anything more than good material for slack days in a newspaper office. Vienna, however, has now produced a fireman tenor, one Ignaz Brinka, who made a successful concert debut there a short time ago with such success that he signed his name to a contract and will give up the fire business next fall to sing lyric tenor roles at the Staatsoper.

Opera composers might well learn something from the present production at the Neighborhood Playhouse known as the Grand Street Follies. It is worth while to see Uncle Tom's Cabin given in burlesque to the music of Carmen, and surprising how awful the music sounds with the English words that have been set to it. It is, of course, intended to sound awful. Its awfulness is part of the fun. But the way it underlines the awfulness of some of our American composers' operatic attempts is quite accidental, and the awfulness of these attempts is also accidental. Composers should go down to Grand Street and see their follies.

According to the New York Times of June 25, a singer is suing a gentleman for dislocating one of her fingers, and she alleges that the injury prevented her from playing her own accompaniments as she was accustomed to do. Any singer able to play her own accompaniments is such a rarity, that we hope the jury will do its utmost to find a verdict in her favor. To be quite just, however, they should ask for testimony proving how well she played. Some of the self-accompaniments we have heard, call not only for severity on the part of a jury, but also for a stinging reprimand from the judge, to say nothing of a prolonged term in prison at hard labor.

We read in an English musical paper that the "Emory Glee Club, one of the best of the university clubs which abound in the United States," is going to give a series of concerts in England. "The main idea of the club in arranging this trip is to foster friendly feeling between British and American students, and also to give its members an opportunity of seeing something of English life and customs." For all we know the Emory University Glee Club may be as good as the English paper says it is, but we must confess that we read the name of the Emory University for the first time when he saw that paper. Nothing is more hurtful than to have unrepresentative organizations go abroad and give Europe wrong ideas of what America's musical prowess really is. The Philadelphia Orchestra's trip next season will be an eye-opener for some smug and self-satisfied musical bodies on the other side.

Gabriele D'Annunzio had a piano sent up to his villa in beautiful Gardone on the shores of the Lago di Garda the other day. It was an extraordinary piano, a marvelous piano. It moved him to write to the manufacturers, whom he calls "My dear companions in sonorous construction." He relates what happened when the piano was left alone in the music room,—the strings began to vibrate, drowning the sound of the bells in the nearby chapel. "This is a place of mysteries and prodigies," went on the truly poetic letter of the poet. "Not without trembling I perceived that the shadow of Liszt, who was once a guest here, had entered the instrument and was producing with long, immaterial fingers a beautiful rhythmic tempest,"—whatever a "beautiful rhythmic tempest" may be. What a pity that the name of the piano was omitted, though Liszt, true to early associations, would surely have materialized on nothing but an American grand. Also it is a good bet that the piano was presented to D'Annunzio free—gratis.

## SHAMEFUL EXPLOITATION

It is not easy to be shocked in these modernistic and irreverent days, but we must acknowledge a slight pang during the recent Music Week and Mother's Day celebrations at seeing in what shameless manner some people set themselves to make profit from these idealistic endeavors. Music teachers in some parts of the country seem to have envisaged Music Week as especially made for their own sole and single benefit. In doing their bit for Music Week they made very sure that Music Week was doing its bit for them. It was a good and rare chance for advertisement, and the opportunity was made the most of. It was all carefully figured out: so much effort must mean so much increase of future income.

Fortunately the great majority of musicians are just as decent as other people and would be ashamed to resort to such tactics. Fortunately, too, the great majority of musicians are interested in music and are willing, even eager, to put forth any effort to advance its progress. Perhaps they realize that as music grows they will grow with it. That is a harmless consideration, but the blatant advertising of how much this or that teacher and his pupils have done for Music Week is far from being harmless. It leaves the impression with people who are not musicians that musicians as a class are undesirable grafters, and if people get that impression they are not much to be blamed. It is amazing how much harm the unethical practices of a few can do, and how hard it is to live down their indiscretions.

Mother's Day is only mentioned here because it brings into stronger light the actions of the musicians. As Mother's Day approached, retail merchants, in shop windows and in newspaper and magazine advertisements, urged people to enrich them by being very thoughtful of mother! "We stand ready and willing to help you show homage to mother—at a figure!" they seemed to say. To them, Mother's Day was nothing but "good business," and they made the whole thing so disgustingly sordid that many people drew back and refused to have anything to do with such practices.

Many people drew back and refused to have anything to do with Music Week for the same reason. When it came to their attention that Music Week was degenerating into nothing but a profit-making scheme for certain musicians they failed to see why they should do honor to the dishonored muse.

If Music Week was established for profit-taking, that fact should be covered up! Common sense dictates that. It reminds one of the near-scandal of soldiers said to have been secured to parade on Memorial Day as an aid to a real-estate selling campaign. Of course, it was denied by the real-estate people, but next year it will be remembered, and it will be difficult to get soldiers out for any purpose, even the most loyal.

We are far from urging people to be hypocrites, but if they have, deep down in their hearts, some feeling that perhaps patriotism or idealistic propaganda will pay, let them, at least, keep that feeling deep down in their hearts. Why destroy all idealistic effort by exposing nature's selfish side? None of us are angels. We all have selfish sides, and the world would soon stop running if we did not. It is the law of every man for himself that keeps things balanced. If a man sees his side going down he pushes it up and so keeps the world level. That is not only right and proper, but also necessary.

But there is, also, idealism, and it is idealism that keeps many trades alive. If the world were reduced to living only by the production of necessities it would go right back to savagery in no time. And so it behooves us to keep idealism alive. It behooves us to have moments when we turn our attention to the world's benefit, for in the world's benefit is our benefit, individually and collectively. If everybody in the world were to turn to absolute selfishness we would be in a bad way. There would be no gifts, there would be no music except a little we are individually able to pay for, there would be no donations either in money or time to anything, there would be no teaching in the schools except the strictly practical, there would be no beauty in our homes, no beauty of thought in our heads, and there would be starvation on every side, since ninety percent of the world's wages is paid for the manufacture of luxuries and superfluities.



## VARIATIONS

By the Editor-in-Chief

"I have heard discussions pro and con as to whether Richard Wagner was of Jewish origin," writes L. A. C., "but I cannot seem to get definite information on the subject. What is the truth of the matter?"

No wonder L. A. C. is puzzled. The rest of the world is, too. With so much known about Wagner, and practically his whole life an open book, the mystery about his Jewish blood never has been cleared up satisfactorily.

The late James Huneker was deeply interested in the question and carried on his researches for many years, even making pilgrimages to all the places where Wagner had lived, and investigating official records of all kinds relating to his family and their earlier affiliations.

Huneker, in spite of diligent effort, failed to prove his contention that a goodly portion of Semitic blood flowed in Wagner's veins, but at least he left a reasonable doubt on the subject. He even used as evidence the fact that Wagner reviled the Jew in speech and pamphlet. That in itself, declared the investigator, frequently is a trait of the renegade Jew. Wagner's hatred of the Hebrews (whose generosity and patronage he did not decline, however) expressed itself most openly and succinctly in his booklet, *Das Judentum in der Musik*.

Meyerbeer, Mendelssohn, and rich Jewish bankers were the pet objects of Wagner's dislike. He became violent with rage when he was reminded on one occasion that he had been born in the Ghetto, at Leipzig.

Wagner's father, a police clerk, died when Richard was only six months old. His mother soon after married Ludwig Geyer, actor and playwright, who had been a close friend of the family before the elder Wagner's death. Huneker and others always maintained that Geyer was the true father of the composer. On the other hand, some evidence exists to show that Geyer's family had been Lutheran since 1700. Even so, Huneker asserts, the original Geyer strain was Semitic, and race, not nationality, or religion, is what counts.

Portraits of Geyer from whom Richard is believed to have inherited his versatile aptitudes, show markedly Jewish features: Huneker's trump argument, moreover, is that Felix Mottl, once the trusted friend of Cosima Wagner, read this opening sentence in the manuscript of Richard's autobiography: "I am the son of Ludwig Geyer." Mottl affirmed that the statement was "edited" later by Cosima, before the book appeared in print after Wagner's death.

Wagner's mother, born Johanna Bertz, also appeared to Huneker to reveal strong characteristics of the Jewish race, in her portraits. Bertz, like Geyer, is a Jewish name. There was mystery concerning the origin of Johanna.

In Wagner's music one cannot miss the sensuous glow and glitter of the Oriental. Read Nietzsche on that point.

Nietzsche, by the way, has this to say on the disputed issue: "Was Wagner German at all? We have some reasons for asking this. It is difficult to discern in him any German trait whatsoever. Being a great learner, he has learned to imitate much that is German. His character itself is in opposition to what has hitherto been regarded as German—not to speak of the German musician. His father was a stage player named Geyer. A Geyer is almost an Adler—Geyer and Adler are both names of Jewish families (Vulture and Eagle, in English). What has hitherto been put into circulation as the 'Life' of Wagner is a fable. I confess my distrust of every point which solely rests on the testimony of Wagner himself. He had not pride for any truth about himself; nobody was less proud. He remained, like Victor Hugo, true to himself in biographical matters—he remained a stage player."

Nietzsche's word must carry some weight, for he was the secretary, friend, and confidant of Wagner at Tribschen (Lucerne) when the composer dictated his autobiography. The only possible flaw in the Nietzsche testimony might rest on the fact that he subsequently fell out with Wagner, hated him insanely, and wrote his famous pamphlet against him, *Der Fall Wagner*.

Parsifal is cited as an example of Wagner's belief in Christianity. Whoever has followed Wagner's wobbles in religious matters, knows enough to cast out such an exhibit as conclusive evidence. Wagner was first a follower of Feuerbach, and ended as a disciple of Schopenhauer, with loving leanings toward Buddhism. Parsifal is not a religious, but a purely metaphysical work. In fact, Wagner wrote to Liszt that he projected a Trilogy consisting of *Tristan and Isolde*, *Parsifal*, and *Die Büsser* (The Penitents) to

typify the Will-to-Live, Compassion, and Renunciation. In *Parsifal*, Wagner was purely Schopenhaurian and that drama expresses faithfully the pessimistic philosopher's fatalistic spirit and his implacable hatred of life in the flesh.

To us, the lack of thematic invention and the dreary repetitiousness of *Parsifal*, always have been the best proof that Wagner was not inspired by his subject; that he was not religious in his soul; and that he projected his "consecrational festival play" merely as a piece of profitable showmanship, to form a unique attraction at Bayreuth and help swell his private receipts by working upon the public reaction to anything that exerts the arbitrariness of religious appeal. Wagner's shrewd stage use of the ritual of the Roman Catholic Church, is an outrageous insult to that institution.

Huneker wrote somewhere: "The fact is that all was grist that came to Wagner's theatrical mill. Despite his mysticism he never lost view of the box-office." And he said to us on one occasion: "The question of Wagner's Jewish birth is one that never will be settled authoritatively."

What then, are we able to answer to the inquiry of L. A. C.?

The spectacle of old Wagner composing a piece about a band of vegetarians who renounce women, always reminded us of old Tolstoy writing against meat-eating and the fleshy allurements of the female sex. Extreme sensualists earlier in life, both old gentlemen became renunciators when their appetites withered. A literal application of the famous couplet about the devil and the monk.

We never have felt anything but revulsion for Kundry, an unclean, abhorrent conception. Hanslick coined a masterpiece of characterization when he referred to her as "a howling hermaphrodite."

*Parsifal* is to Bach's B minor Mass, as Hall Caine's *The Christian* is to Milton's *Paradise Lost*. Even Liszt's oratorios and other religious music contain more sincerity in a single measure than one could find in the entire score of *Parsifal*. Wagner stole one of his leading motifs in that work, from an old Belgian carillon tone succession. The Good Friday music is a diluted version of pages from *Lohengrin*. The shriekings of Amfortas are unmistakable echoes of Italian opera. The Flower Girls and the temptation of *Parsifal* are unchanged borrowings from *Tannhäuser*—Venus and her soliciting young ladies. But how vital and pulsing the Venusberg music compared to the cheap waltz tune sung by the daughters of joy at the open air bordello of *Madam Kundry*! *Parsifal* and *Lohengrin*, affiliated mystery mongers! *Gurnemanz*, a mixture of *Wolfram* and *Kurwenal*! *Kundry*, distilling potions, like *Brangaene*, *Hagen*, *Mime*, *Sieglinde*, of the *Nibelungen* gang! The signs in Wagner's last work, of that composer's mental and musical impoverishment and decrepitude, are discernible on every page of the *Parsifal* score. It is a pitiable patchwork, a crumbled castle, a monument of creative moribundity. *Parsifal*, or *The Decline and Fall of Wagner*!

In a few years, *Parsifal* will take its place with *Die Feen*, that other discarded weak and impotent opera by Wagner.

By the way, an English newspaper informs the world that the scores of Wagner's *Nibelungen* operas contain exactly 984,043 printed notes. Thanks! We were just about to count.

Old German riddle: "Which ring is not round?" Answer: "Herring." Modern German riddle: "Which ring is too long?" Answer: "The Ring of the Nibelungen."

Always it is a cheerful feeling for an artist on tour when the local manager says after the concert: "You certainly hit them hard tonight. Too bad about the house, though. Come back next year and we'll pack it for you."

If the grocers are being prosecuted because of imperfect scales, why not singers also?

There is talk of listing Metropolitan Opera tickets on the Stock Exchange next season.

A father told us recently that his daughter is pursuing her musical studies in Europe. We, too, pursued our musical studies there, but what with one

thing or another to deter us, we never quite caught up with them.

A Belgian professor of song insists that a correctly trained singer should be able to hold his or her breath for one minute and a half. We know a singer who held his breath for more than an hour: He was dead.

A telephone message just received from Giulio Gatti-Casazza kills the infamous rumor that Scotti has asked to be allowed to wear the *Lohengrin* armor in his future *Tosca* appearances with Maria Jeritza.

We intend to write a paraphrase of Casabianca. Here is the beginning:

The girl stood in the concert hall,  
Whence all but she had fled—  
The fact is, she had been giving a song recital.

Friend—"Why so silent?"  
Comic Opera Composer—"I am lost in musical thought."

Friend—"Whose?"  
The milkman's favorite opera: *The Water Carrier*.

Last week we published something about Herman Devries' article (in *Singing*) on the Golden Age of Song. He administered a severe drubbing to those old fogies who say that all the good singing was done decades ago. Now comes Lawrence Gilman, in the *Tribune* (June 20), quoting from a diary extract of December 7, 1873, by a musician of the period:

"Attended the Grand Farewell Nilsson Matinee yesterday, last appearance of the Strakosch Italian Opera Company. Mignon, with Nilsson in title role, Torriani as Filina, Miss Cary as Federico, Victor Capoul as Guglielmo. Mme. Nilsson not at her best. Capoul sang flat for half the afternoon."

If early impressions really carry weight, we bring forward some of our own operatic remembrances from the days of our childhood, when an ambitious father used to drag us to concerts and opera performances. We recall the glacial singing of Eames in *Faust*; the absurd foppishness of the perfumed Plancon as Mephistopheles; the frightfully faulty intonation of Mmes. Lilli Lehmann and Marie Brema in a certain Italian opera duet—we forget which one; the unmusical rhythmic of Emma Calvé; the Polish accent of Eduard De Reszke in his Wagner diction; Mme. Gadski's consistent dwellings above the pitch; the scrupulous care with which Mmes. Sembrich and Melba avoided all roles that required anything more than tra-la-las and light lyricism; the Caruso failure as *Faust*; Tamagno's undisguised yelling in *Otello*; and Mme. Fremstad's painful efforts to reach the upper tones in Wagner roles that lay beyond her contralto voice. We heard the last performances of Patti, Alvary, Campanini, and Lehmann, and recall them with gratitude; as we do the unforgettable first time of Jean De Reszke and Lillian Nordica, as *Tristan* and *Isolde*.

On July 4, there will be 6,000 singers in the Sesqui-Centennial Chorus at Philadelphia. Siegfried O'Houlihan says that his friend, Sandy McPherson, is to be present, and will count the singers. If he finds 5,999 or less, he intends to ask for a refund of the price of his ticket.

A new cable, to transmit 2,500 words a minute, is being laid across the Atlantic. Entirely too much is being done for foreign opera singers and their press agents.

Greenwich Village announces that one of its dishwashers is to become an opera singer. More hot water for the poor thing.

Conservatory, '26 (proudly): "I've got my certificate of graduation."

Conservatory, '25 (indulgently): "Huh! I've got my certificate of marriage."

An overtone is one of those tones which are left over and not played by amateur pianists.

In Italian opera the sentiment is nearly always italicized.

Amateur Pianist (at musicale)—"I suppose you've heard worse players than me, eh?"

(The guest addressed, an old gentleman, takes no notice.)

Amateur Pianist (louder)—"I say, I suppose you've heard worse players than me, eh?"

Old Gentleman—"I heard what you said the first time. I'm just thinking about it."

LEONARD LIEBLING.



## A REGER STORY

The late Max Reger, whose memory was celebrated on the tenth anniversary of his death by musical Germany with the performance of his principal work, was not only a noted composer but also an extraordinarily witty man, although now and then his wit showed some lack of consideration.

Once Reger had a tour in the south of Germany with a fairly known violinist, whose musical qualities were not in right proportion to his opinion of himself. In one of those concerts the violinist played the Beethoven concerto under Reger's direction, without arousing the latter's enthusiasm, although the soloist considered his performance as an example for all living violinists. Some time afterwards this artist received the following telegram: "Next Monday evening Beethoven concerto in Berlin Philharmonic. Public rehearsal Sunday noon. Expecting you for certain." The violinist, overjoyed to have the opportunity of appearing in so important a concert under Max Reger's leadership, worked very hard on the Beethoven concerto for the next few days, took the express to Berlin on Saturday night and appeared punctually with his instrument at twelve o'clock for the public rehearsal. At the entrance he looked at the program and was disagreeably surprised to read the name of Carl Flesch as soloist. Beside himself with excitement he decided to ask Reger for an explanation after the rehearsal and to make a tremendous row. As he entered the artist's room and to begin his complaint, Reger interrupted saying: "Well, what do you think of Flesch? Wasn't he marvellous? I only wanted to show you, how the Beethoven concerto should be played."

## A TRIBUTE TO MELBA

Someone—probably Philip Hale—in the editorial department of the Boston Herald, paid a hearty tribute to Mme. Melba appropos of her recent retirement:

She has had a long and brilliant career, keeping faith with her audiences as well as delighting them; always respecting her art, never stooping to prima donna airs, graces and tricks. She was not envious of younger singers when they

## TUNING-IN WITH EUROPE

Readers of the London Daily Telegraph recently embarked upon a rather fruitless discussion as to comparative merits of old and new music, and one of them is given valuable space to dilate as follows:

"I detest Bach; Beethoven leaves me utterly cold; certain smaller works of Handel I find charming enough, but I abominate the Messiah; Mozart and Verdi make me furiously angry, and I loathe Weber and Schubert. On the other hand, Vaughan Williams moves me to such an extent—especially in the London and Sea Symphonies, Wenlock Edge and the Mystical Songs—that sometimes I feel I can bear it no longer; Holst excites me so much that I could stand up and shout for joy; Elgar has many times moved me to the verge of tears; Ireland I find so lovable that I want more than anything to listen to him in the quiet cosiness of my own room.

"Now, why is this? Surely because, more than any other art, music is . . . individual. . . . What I deprecate is that the old masters should be placed on pinnacles of unapproachableness. We do not find people saying of locomotives that we have not, and never shall have, anything to touch the good old 'Rocket'; and yet that is what they are saying every day about the B minor Mass and the Ninth Symphony. To call them incomparable and the greatest that the world ever had, or ever will produce is simply a case of the wish being father to the thought. The difficulty is that an age of unconventionality is making itself felt in art, as in everything else: we of the younger generation consider that the essence of music should be its lack of convention and freedom from formulae, that every composer should be free to write as he feels, and every listener free to like what appeals to him. The older generation, I imagine, cannot quite throw off their predilection for a great name or their prejudice against a new idea."

Of course, any musical person will at once identify this as the pure essence of stupidity and ignorance. But the musicians, and the present-day critics, only have themselves to blame. It is they who taught such people to regard the masters as "only human"; they who perpetrated the false doctrine of "progress" in art; they, indeed, who exalted the "public" to the position of arbiter and who admitted their claim to being "moved," "excited," and entertained; instead of making it clear—constantly and incessantly—that only humility and concentrated mental effort spell Open Sesame to the higher realms of art. They who sow the wind, reap the whirlwind!

The richest touch in this missive, though, is the one about the essence of music being its "lack of convention and freedom from formulae." Fancy present-day English composers being "free from formulae"! The only difference between them and the Great Classics is that the formulae of the Great Classics were their own.

attracted attention; she encouraged them, giving helpful advice; a generous woman in her profession and outside of it. Her criticism of her fellow artists was always well founded, just, often searching, but never spiteful nor scornful.

It was her voice of peculiarly sympathetic quality, and her perfect command of vocal resources, natural and acquired, that distinguished her on the operatic stage. An enthusiastic reporter in London said on the night of her farewell that this voice was "still expressive of her old dramatic fire." Her voice was lyric, never dramatic. The only time she appeared in a dramatic Wagnerian role she failed; but as a lyric soprano, a singer pure and simple, also brilliant in florid measures, she stood alone, incomparable for many years.

## A SUPERLATIVIST

The following has been received from dear old Bunksome Cal.:

"France Goldwater, well known Los Angeles manager, has moved her offices to the Taft Building in Hollywood and will devote much of her time to the newly formed service of supplying composers for the synchronizing of music scores for motion pictures.

Miss Goldwater has already signed Charles Wakefield Cadman, Maurice Lawrence, Louis Gottschalk, Sol Cohn. Besides furnishing the composers to write the score, France Goldwater will give each score National Publicity so that eventually the Music will be regarded as one of the outstanding features of the production and will be given the proper recognition by every reviewer in the country.

You notice the caps on National Publicity and Music! Cal. thinks in caps. But will France Goldwater make Music (with a big M) one of the outstanding features of the Pictures (with a big P)? Yes, arranged music, but not composed music. Very few real composers have had a chance to write real music for the pictures, and it is doubtful if they ever will. It is so much easier to borrow from the dead than to buy from the living.

## ORGAN SCHOLARSHIPS

The Guilman Organ School, Dr. William C. Carl, director, announces that the usual organ scholarships will be continued next season as heretofore. The Hon. Philip Berolzheimer and Mrs. Berolzheimer offer free scholarships to young men and women between the ages of eighteen and twenty-six who possess the necessary talent but are without funds to pay

From Charles L. Graves' Life of Sir Hubert Parry one gathers that John Ruskin was "thoroughly bored" by the Meistersinger but that George Eliot "wept plentifully" at Die Walküre. And today people are thoroughly bored with Ruskin while they still weep plentifully over George Eliot!

All the London papers carry lengthy reviews of the Parry life. Francis Toye, the Morning Post critic, says that "Parry did bring that peculiar thing, so unintelligible to foreigners, the English gentleman of the Upper-Middle Class into music for the first time." Before him we are told no English musician ever belonged to such a "comparatively exalted social stratum," but after he had done the deed not only composers and instrumentalists, but "even music critics"—think of it—of that class have appeared. The music critics, lowly wretches, should be duly grateful to Parry—and to Mr. Toye.

Chaliapin, who recently made his Covent Garden debut—at the age of fifty-three—always makes good "copy" for the London reporters. They were anxious to know, this time, why the great basso never sang at Covent Garden before. (It is as difficult for an Englishman to understand how a really great artist can sidestep that pinnacle of all fame as it is for an American to understand how anyone could willingly forego that millennium of artistic glory, the Metropolitan). Chaliapin answered plainly and simply that no Covent Garden directors ever wanted to pay his price. Eighteen years ago he said they came to him in Monte Carlo and liked the sound of his voice. But when they heard the sound of his fee they said it was "fantastic." "You are not Patti, you know," they argued. "Why, you're not even a tenor!" But the principle of "low voice, low fee" didn't appeal to Feodor, so he stayed away from Covent Garden. For eighteen years.

Chaliapin arrived just at the end of the General Strike, so his opinion had to be asked on that. "When I heard about it in America," he said, "I went straight to a Turkish bath. In a Turkish bath we are all equal. There are no capitalists and workingmen, only fat men and thin men." And so he managed to stay neutral.

When he was asked about opera in English, Chaliapin was all for it. But, he said, it was apparently not for him. When in New York he recently sang a song in his very best English he heard a lady say: "How dreamy and exotic, when these Slavs sing their native tongue!"

the tuition. This offer gives the successful candidate the opportunity of organ study under Dr. Carl and playing-membership in his master class for one year. The offer is open to those who have not previously studied with Dr. Carl. Applications must be received by September 24 when the list will be closed.

## STATISTICS

In Sioux City (Ia.) there are eighty-two professional musicians. Of this number says Rene Devries, two have made names for themselves not only in Sioux City, but also throughout the State of Iowa. One of this number has made a national reputation and the same musician is internationally known.

## MUSICAL COURIER READERS

## More Leschetizky Pupils

Berlin, Germany, May 20, 1926.

To the Musical Courier:

In the April 1 issue of the MUSICAL COURIER I have read with great interest the list of pupils of Leschetizky. I notice that several names are missing, among them my own, and I would greatly appreciate it if this error could be corrected in your next issue. I have some students in America, who, in reading this article, may question my having studied with Leschetizky. I studied with Leschetizky regularly from 1906 to 1914, when he ceased teaching because of illness. For verification of my statement you may refer to Marguerite Melville (Madame Liszniewska), Cincinnati Musical Conservatory. I have called on the pastor of the American Church in Berlin, and enclose a statement from him.

Thanking you in advance for correcting this error, I am,  
(Signed) Marie Wittels (Now Mme. Bloch)

The American Church in Berlin  
Motsstrasse 6—Nollendorfplatz

May 19, 1926.

To The Musical Courier:

In verification of her statement that she was a pupil of Leschetizky, Madame Bloch (née Wittels) has let me read correspondence which she received from the old master during her time of study with him. Among the correspondence are several cards from Leschetizky notifying her of change in hours of study, etc.

When she requested a certificate during Prof. Leschetizky's last illness, Mme. Leschetizky replied, after expressing regrets for Prof. Leschetizky's inability to write the certificate, "Anyhow, why do you want a certificate? Everyone knows that you have studied with Prof. Leschetizky; and your public appearances have been most successful. Let those have certificates who cannot show what they know." Trusting that the error of the April 1 issue will be corrected, I am,  
(Signed) IRENE S. YEAWORTH,  
Pastor, American Church, Berlin.

Wildermann Institute of Music and Allied Arts  
New York City

St. George, May 30, 1926.

To the Musical Courier:

When I saw the list of Leschetizky's pupils in the MUSICAL COURIER, issue of April 1, I was delighted with the idea of scanning the names of the ones who had been as fortunate as I to have studied with this master.

It did not in the least annoy me when I saw my name missing from this long list. I felt it can easily happen that an error or omission can occur.

In 1904, as a very young child, I had lessons from Herr Leschetizky. At that time and later the name was enrolled as Biedermann-Wildermann. My father having died when I was an infant, my aunt adopted me, and I was just as well known as Mizzi Biedermann as Wildermann. The moment I was older and appeared in public, I did not use the two long names but the one of Wildermann.

The records also show in the Vienna concert Saal Ehrbar in 1913, December 8, that I appeared under the name of Wildermann, not Biedermann. At the outbreak of the war I procured, before leaving for America, three beautiful autographed photographs of my old master which I hold, together with original Vienna, Budapest, Berlin newspaper criticisms and valuable autographs of the court of Vienna, but all under the name of Wildermann, not Biedermann. I really do not know if the two Frl. Biedermanns you have listed refer to me or not.

All this did not in the least disturb me since I intended to write you as soon as possible; but before I had an opportunity to have it corrected and my known name placed on the list, a number of my pupils and friends have approached me with the query why my name is not on the list.

Although my work in the Institute and among students from various parts of the United States is known and established, still it does disturb one who claims to have studied so many years in Vienna, as I have, with such masters as Leschetizky, Door, Maurice Aronson and Godowsky. My relatives are in Vienna now, and with my testimonials from Herr Leschetizky and all the autographs and press notices (originals), I have ample proof of my Viennese training and successes, and I am sure you will endeavor to right the omission that was made.

It has just occurred to me that since I understand many who have changed their names in one way or another as I, were not on the original list published in the MUSICAL COURIER, April 1, would it not be right and just to these pupils of the dear old master, to publish a revised list; also I am sure many students and other readers of the MUSICAL COURIER will retain the first list, and no matter what corrections are made afterwards, the omitted names will not be with the complete list.

(Signed) Mary B. Wildermann.

## Of Interest to Voice Teachers

To the Musical Courier:

Would you be so kind as to let me know of any vocal teachers that you may know who would interest themselves in a young English girl who has studied for two years. She is supposed to have a rather good voice, but is unable to pay the prices most teachers asked. This girl could pay a few dollars per week if allowed to repay balance when in an earning capacity. Do you know of anyone? Any information that you could give me on this matter would be much appreciated.

(The name and address of the applicant will be given upon request.—The Editor.)



## BOSTON

## ENDICOTT PRIZES IN COMPOSITION AWARDED AT NEW ENGLAND CONSERVATORY

BOSTON, MASS.—At the New England Conservatory commencement, June 22, Wallace Goodrich, dean of the faculty, announced the following awards of Endicott prizes in composition for the school year 1925-26: Class 1—\$200 for the best overture or other work for orchestra, Seigi Abe; class 2—\$150 for a work for chorus with piano or organ accompaniment, Herbert Boardman; class 5—\$100 for the best composition in the form of a string quartet, Edward Jenkins; class 6—\$100 for the best group of piano pieces, Leon Vartanian; special prize—\$50 for a group of songs, Vladimir Rassouchine.

The system of Endicott prizes for encouragement of composition among the students of the New England Conservatory of Music was initiated in 1922 by H. Wendell Endicott, of the executive committee of the board of trustees. A notable feature of the commencement concert this year was the performance by the Conservatory orchestra, directed by Mr. Goodrich, of one of the Endicott prize pieces of 1925; The Akebono (Dawn) of Seigi Abe, a young Japanese composer of the class of 1926.

## CLASS DAY AT CONSERVATORY

Class-day exercises at the New England Conservatory of Music, on June 18, consisted of Just a Sailor's Sweetheart, called on the program a "revue-comedy in two spasms, text by Arlyn Glinn, Van Wart and Harvey, music by Daybussy and Gershinnie." The performance, which was enjoyed by a large audience of relatives of the graduates and returning alumni, was in charge of a class day committee composed of Alice B. Harvey (chairman), Donald Van Wart, Louise Furman, Dorothy Donahue, Emma Wheeler, Florence Gwen and Joseph Lopez. Mrs. Moth, an oriental lady, according to the story of this conservatory comedy, had brought her only son to America, hoping that he might become the world's leading tenor. She opened a night club on Beacon Hill in order that the boy, whom she had placed as a student in the New England Conservatory of Music, might meet "the right people." On this thread of plot was strung a medley of scenes, songs, dances, take-offs of the faculty and prophecies. The cast included Florence Owen, Don Van Wart, Joseph Lopez, Louise Furman, Zula Burkholder, Emma Wheeler, Dick MacIntyre, Naomi Andrews, Michael Giglio, William Simmons, Faire Hemby, Gwendolin Bowker, Milwood Gray, Priscilla Crockett, Isabel Anderson, Louise Bube, Dorothy George, Marion Stone, Reba Fine, Adelaide Viewig, Bernice Blake, Helen Watlington, Elizabeth Bates, Louise Bacon, Adelaide Gilbert, Ruth Hanks, Willa Semple, Henrietta Hotchkiss, Louise Beach, Dorothy Donahue, Frederica Fife, Eleanor Spencer, Ruth Stauffer, Geneva Costello, Natalie Lucia, Madolin Mitchell, Geraldine Daggett, Katherine Small, Blanche Bowden, Manola Simpson, William Dominic Vuono (leader of orchestra) and students of the orchestra class and of the ballet.

## N. E. CONSERVATORY NOTES

The Neume, the year book of the New England Conservatory senior class, appeared on May 31, in advance of the beginning of the Conservatory commencement festivities. It is dedicated to Frederick S. Converse, of the faculty, "a thorough musician, an inspiring teacher, an eminent composer, a true American." It includes portraits and biographical sketches of Director George W. Chadwick, dean of the faculty, Wallace Goodrich, general manager, Ralph L. Flanders, assistant general manager, Frederick L. Trowbridge, and, in memoriam, Samuel Winkley Cole, 1848-1926, "a teacher loved by all his pupils," and small portraits.

The Neume board for 1926 was composed as follows: (editor in chief) Alice Bernadette Gadois, Manchester, N. H.; (associate editors) Rosanna McGinnis, Evansville, Ind.; Marion Florence Stone, Carapopolis, Pa.; John Nathaniel Vincent, Birmingham, Ala.; (business manager) Albert Ernest Gingras, Lynn, Mass.; (assistant business managers) Agnes Donchoo, Washington, Pa.; Marie Louise Marion, Boise, Ia.; (advertising manager) Elizabeth Tenny Bates, Athol, Mass.; (assistant advertising managers) Helen Christine Schroer, Mansfield, O.; Mary Louise Beam, Arlington Heights, Mass.; Emma Catherine Wheeler, Kalamazoo, Mich.; (subscription managers) Dorothy Calixta Donohue, Faribault, Minn.; May Z. Silver, Gloversville, N. Y.

Beginning with the senior-junior reception in Recital Hall on June 2, the graduating class of the New England Conservatory of Music entered upon its commencement festivities, which included the senior concert in Jordan Hall, June 17; class day exercises, 18; the baccalaureate sermon, 20; the annual reunion and banquet of the Conservatory Alumni Association at the Boston Art Club, 21; commencement concert and graduation exercises, June 22, in Jordan Hall, followed by an informal reception in Recital Hall.

Pupils of Donald S. Smith of the New England Conservatory of Music, mostly young students of the piano-forte, gave a recital in Recital Hall, June 9. The program began with a piece, Happy Thoughts, by Charles Dennes of the Conservatory faculty, which was rendered by Shirley Brown. Other soloists of a recital largely attended by representatives of families of greater Boston were Marguerite Brown, Constance Post, Parker Cohen, Rachel McBride, Alice Conley, Betty Joseph, E. Virginia Sheridan, Elizabeth Kelliher, Frances McNally, Madeline Theodore, Israel Wasserman, Voilet Daniels, Josephine Pannier, Elizabeth Flynn, Grace D. Boyle, Madeline Mack, Paul Martin, Dorothy Cashner, Mary L. Burns, Harriet Dorr, Mary Huntley, Alfred H. Rosenthal, Jennie Schneider, Ethel Dunn, Olive McPherson. J. C.

## Alton Jones Pupils Heard

Jean Slingerman and Antoinette Longo, pupils of Alton Jones at the Brooklyn Conservatory of Music, appeared at the school concert at the Brooklyn Academy of Music on June 12, playing the Grieg A minor and Mendelssohn D minor concertos, respectively.

## Huge Audiences at Goldman Concerts

The Goldman Band concerts in Central Park, New York, and on the Campus of New York University continue to draw huge audiences each night. This week the third of the season, Mr. Goldman is presenting a Victor Herbert

program as well as Beethoven, Russian and American programs, and the soloists include Jane Eller, contralto; Lotta Madden and Olive Marshall, sopranos; George J. Carey, xylophonist, and Waino Kauppi, cornetist.

## LONDON

(Continued from page 21)

seur Maudit was the weightiest piece on the program it suffices to describe the character of the entertainment. Vanni-Marcoux was the hero of the occasion; he was assisted by Renée Destanges in some Mozart duets.

## SZIGETI'S SUCCESS

Of the numberless recitals, Joseph Szigeti's was the most notable. Fresh from his American successes, his playing seemed inspired. A first performance of the Bach-Silotti partita in E minor opened the program. It is a charming work and was played with a sympathy and finesse that were only surpassed by the famous Chaconne for beauty of phrasing, grandeur of line and perfection of intonation. Shouts of approbation greeted the artist—a display of enthusiasm reserved only for the greatest. After Darius Milhaud's Le Printemps and Saudades do Brazil encores had to be given; the seldom heard Schubert sonatina in D in which special praise is due to the pianist, Max Piarni, a Dvorak-Kreisler Slavonic Dance and a Debussy sonata completed the program. Neither he nor any other violinist of recent years has had such exalted praise from the press. Which proves that it takes English critics just three years to recognize a great artist.

An interesting newcomer has been the American pianist, Max Kotlarsky. After two postponements (again the strike) he finally played his ambitious program with an art that made it well worth waiting for. His outstanding feature is a beautiful tone which he can modulate to the finest nuance. It was particularly appreciated in the Beethoven Andante favori, which Kotlarsky played with genuine poetic feeling. The Bach-Busoni Chaconne and Liszt B minor ballade were given brilliant readings, but otherwise beautiful interpretations of Brahms' E major rhapsody and Schumann's Symphonic Etudes were somewhat marred by an excessive deliberateness.

A recital by Ursula Greville and Lawrence Strauss with Owen Mase at the piano promised an interesting program which unfortunately collided with so many other events that it had to be missed. Other singers heard were Ethelynde Smith who delighted her audience; Anne Thursfield, recently back from America; Elizabeth Schumann, who gave her third and last recital for this season; the ever beloved John Coates, and Helen Henschel, daughter of the famous George Henschel, whose singing of folk songs to her own accompaniment is a delightful experience. Among the cellists the most important has been Gaspar Cassadó.

CÉSAR SAERCHINGER.

## Coppicus Wins Suit

Some time ago Mrs. Rosa Scognamiglio, widow of Enrico Scognamiglio, brought suit against F. C. Coppicus, director of the Metropolitan Musical Bureau, for \$28,000, claiming that the amount was due the estate of her late husband, Enrico Scognamiglio, as commission for Coppicus for Scognamiglio's help as intermediary in arranging a concert contract between the late Enrico Caruso, whose close friend Scognamiglio was at the time, and Coppicus. Coppicus paid Scognamiglio a percentage amounting to \$2,915.17 for three concerts in May, 1917, and Mrs. Scognamiglio asked for commission at the same rate on thirty others. Coppicus repudiated the agreement, claiming that Scognamiglio had obtained the money from him under the false representation that only by allowing him a secret commission could Coppicus hope to obtain Caruso's signature to the contract. It was brought out in the testimony that when Caruso discovered Scognamiglio was taking secret commissions from the managers he ordered him out of his home and told his friends that all relations between them were broken.

At the original hearing of the suit, Justice Davis of the Supreme Court held that Madame Scognamiglio had no cause of action, and that there was nothing due her late husband's estate from Coppicus. Last week the Appellate Division confirmed his judgment, thus finishing the case.

## Estelle Liebling Artists in Summer Opera

On June 21 Joan Ruth, of the Metropolitan Opera, made her Cincinnati debut as Gilda in Rigoletto with the Cincinnati Zoo Opera. In Atlantic City, with the Philadelphia Scala Opera, Beatrice Belkin sang Lucia on June 22, Gilda on June 23, and Martha on June 24. On June 21, Mary Patterson and Anne Yago began their season with the Atlanta Municipal Opera in The Chocolate Soldier. On June 26, Lydia McGregor sang Santuzza at Starlight Park.

## VERDI'S AIDA BRILLIANTLY PRESENTED

## BY UNIVERSITY OF MINNESOTA

Cast Made up of Well Known Artists—University Chorus and Band Participate—Earle G. Killeen, Director-in-Chief, Accorded an Ovation

MINNEAPOLIS, MINN.—One of the most important events in local musical history was the magnificent presentation of Verdi's Aida by the University of Minnesota at the Memorial Stadium on June 4. Earle G. Killeen, professor of music in the university's music department and conductor of the university choral society, was the director-in-chief. The greatest amount of praise is due him not only for the sure and masterly way in which he conducted the performance, but also for the indomitable spirit which conceived the whole production and brought it to such a brilliant and successful issue.

The performance itself was noteworthy through its fine cast which had been selected with great care from the forces of the Metropolitan and Chicago opera companies. Frances Peralta, soprano of the Metropolitan Opera, was a moving and highly satisfactory interpreter of the name part, both vocally and histrionically. The same can be said of Cyrena Van Gordon, Chicago Opera contralto, who was a magnificent and quently Amneris. Paul Althouse, tenor, who on account of many previous appearances in the Twin Cities has become a great favorite here, pleased the audience in his accustomed manner, giving a vocally fine impersonation of Radames. Louis Kreidler, baritone, was Amonasro. The roles of Ramphis and the King were in the equally capable

## NEWS FLASHES

## More Success for Leonora Corona

(Special cable to the Musical Courier)

Milan.—Leonora Corona, who, after her success in Budapest as Leonora in Il Trovatore, was especially engaged by the opera management for Tosca, made her appearance in that role on June 12, scoring the same notable success which had greeted her in Il Trovatore—so much so, indeed, that she was engaged for still another performance on June 15, and has already been signed to a contract for next season. The audiences were enthusiastic to a degree and the critics used such phrases as "vocally superb" and "extraordinary personality." There was one curtain call after another, and the public showered her with gifts and flowers. A. B.

## Turandot Première at Buenos Aires

(Special cable to the Musical Courier)

Buenos Aires.—Puccini's posthumous opera, Turandot, had its first performance here, June 25. The audience received the work with great enthusiasm, and the critics liked it better than the Milan critics. Claudia Muzio, singing the title role, outdid even herself. The role imposes a tremendous strain on the singer, to which the great soprano was quite equal. She emerged from the test with the highest honors. The public recalled her again and again. Lauri-Volpi, the Calaf, won his share in the success. Marinuzzi did splendid work at the conductor's desk. The smaller parts were all well taken. The chorus in particular was very effective, one of the most important features of the production. The scenery and costumes were on a luxurious scale. B. Z.

## RAVINIA OPERA OPENS

(Continued from page 5)

opening of Ravinia will bring joy to thousands of music-lovers, not only in Chicago but also in the suburbs, and the innumerable visitors who come to this part of the country to attend schools or to enjoy their summer vacations in Chicago and surrounding towns will find at Ravinia opera given under the best auspices. The performance of Manon Lescaut had no draw-back and though nothing is perfect under the moon, no one can find fault with the performance under review. It was perfection itself. Armando Agnini, the stage manager, distinguished himself as he always does by grouping artistically his chorus and sur-ns and by staging the opera as well as it is done at the Metropolitan or at the Auditorium. Between Act 2 and 3, Louis Eckstein introduced Otto Kahn, chairman of the Metropolitan Opera board of directors, who made a clever address.

During the first week, the following operas were given: Madame Butterfly on Sunday night, for the re-entree of Elisabeth Rethberg, Chamlee, Basiola, Bourskaya, with Papi conducting; Tuesday night, Romeo and Juliet with Bori and Johnson as the young lovers—Johnson making his debut at Ravinia as Romeo, Hasselmans conducting, for the first time this season; Wednesday, Lucia, with Melius making her debut in the title role at Ravinia, and Martinelli, Danise, Lazzari with Papi at the conductor's desk; Thursday, Faust, with Rethberg, Johnson, Rothier, Basiola, Hasselmans conducting; Friday, Martha for the re-entree of Macbeth, Chamlee, Bori, Lazzari and Trevisan, Hasselmans conducting; Saturday, Aida, with Martinelli, Danise and Bori. Papi will conduct. RENE DEVRIES.

## Mrs. Edoardo Sacerdote Killed by Taxi

Jean Sacerdote was fatally injured and her husband, Edoardo Sacerdote, singing teacher at the Chicago Musical College, slightly hurt, when they were struck by a taxicab while crossing Drexel Boulevard and Forty-third Street in Chicago on June 22. Services for Mrs. Sacerdote were held Wednesday afternoon at the Boydston Chapel.

hands of Edmund Burke, Metropolitan Opera bass, and Howard Preston, bass from the Chicago company. Two local singers—Gertrude Neubeisser, soprano, and Frederick Stevens, tenor—as the priestess and the messenger, respectively, rounded out satisfactorily what could be termed a practically ideal cast.

Great praise is due the chorus which plays such an important part in this opera, and a truly magnificent climax was reached in the great choral ensemble and finale of the second act when the victorious army returned triumphantly, led in triumphal procession by the university band. Several ballet ensembles were most satisfactorily given by the University Interpretive Dancers, while too much praise cannot be bestowed upon the really fine orchestra of sixty-five musicians, recruited largely from the ranks of the Minneapolis Symphony Orchestra.

The audience of over 12,000 was not slow in voicing its enthusiastic approval, and when, after many ovations, Earle Killeen, at the close of the second act acceded to the universal clamor and appeared on the stage sharing in the applause with the other stars, enthusiasm knew no bounds. Perhaps this is the answer to, and the practical solution of, the agitation for outdoor grand opera which has been going on here now for a number of years. G. S.



## I SEE THAT --

Maria Jeritza was the guest of the king and queen of England.  
Three prizes for hymn tunes are offered by the Homiletic Review.  
The first composition of Stephen Collins Foster was a quartet for flutes.\*  
Mr. and Mrs. Thomas J. Kelley are to spend a year abroad, sailing early in September.  
Cassademont's La Madre was given its premiere on the closing night of Barcelona's Olympia theater.  
Leopold Godowsky was acclaimed as unique in Barcelona.  
Cincinnati Zoo Opera opened successfully, and a delectable repertory is announced.  
Rival Meistersinger performances were given in Prague.  
Molinari, as guest conductor of the Czech Philharmonic, conducted four performances of Berlioz' Requiem with the assistance of the Hlalol Choral Society.  
Romeo and Juliet was given as a ballet in Monte Carlo.  
The parody was a huge success.  
Schubert's old organ at Liechtental has been restored and was officially donated to the public at a concert of sacred music.  
Furtwangler's new piano concerto, recently finished, will be heard for the first time in Berlin in the early fall.  
The Edinburgh Grand Opera Society gave its first production of Wagner's Lohengrin.

### Diaz Opens San Antonio Auditorium

Inasmuch as Rafael Diaz, Metropolitan Opera tenor, was born in Texas, it seemed only fitting that he should be selected as the artist to open the new Auditorium there. The mayor of San Antonio wired the mayor of Jefferson City,



RAFAELO DIAZ IN SAN ANTONIO.

Left to right: Allee B. Ayers, designer of the new Auditorium in San Antonio, Tex.; Adeline Bardenwerper, personal representative of Rafael Diaz, and the Metropolitan Opera tenor himself, who opened the new building with a recital on April 22. (H. Patterson photo.)

Mo., where the tenor was to appear the same day, to postpone his concert there so that he could open the San Antonio Auditorium, which was considered the biggest social event of the season. The Order of the Alamo presented him. The train was due at 7 a. m., but due to heavy rains, arrived at 9:15 p. m., just in time to get to the Auditorium, where he sang beautifully, his voice carrying perfectly to all parts of the building. He received a rousing reception, and Mayor John W. Tobin of San Antonio, wired his managers, Daniel Mayer, Inc., as follows: "Diaz as court singer at the coronation of Queen of Fiesta in new Auditorium a perfect triumph. Sang to audience of six thousand and hundreds of people outside listening. San Antonio jubilant over great success of their native son."

### Ovation for Cara Verson in Home Town

On her recent concert tour, Cara Verson, pianist, gave a recital in New Ulm, Minn., where she had spent part of her childhood. This was Miss Verson's first public appearance

Fifth summer season at Hollywood Bowl begins with gala concert; Cadman's Shanewis also superbly given.  
The Ravinia Opera season opened with a performance of Manon, Bori and Martinelli scoring great success.  
Russian Symphonic Choir is to tour America for the third time next season.  
The University of Minnesota gave a brilliant performance of Aida out of doors with an audience of 12,000 voicing its praise.  
Van der Stucken received the degree of Doctor of Music from the Cincinnati College of Music.  
Molinari, conductor of the Augusteo, was the victim of an auto accident.  
Hans Weissbach's conducting of the Nether Rhenish Festival thoroughly satisfied Düsseldorf.  
Sergei Klibanski has left for Chicago to start his five weeks' session at the Chicago Musical College.  
Ernest Davis sang the role of the Duke in Rigoletto with the Cincinnati Zoo Opera on June 20.  
F. C. Coppicus won his legal suit against Rosa Scognamiglio.  
Adeline Partello Abell, wife of Arthur M. Abell, died at Hastings-on-the-Hudson.  
Melba was paid many tributes on the occasion of her farewell concert.  
Cara Verson was tendered an ovation at her concert in her home town.  
Ossip Gabrilowitsch is to give a series of six historical recitals in the fall.  
Edoardo Sacerdote, of the Chicago Musical College, was injured in a taxi accident; his wife having been killed.  
Marion Talley has decided to sing in New Rochelle despite her numerous other dates.

there in a number of years, and she received a veritable ovation. Upon her entrance she was greeted with a storm of applause, which continued for some time before she was permitted to begin playing. When the printed program was finished, the audience refused to leave, and again broke into applause. After Miss Verson had responded to many encores, those present, with few exceptions, went back stage to express their appreciation.

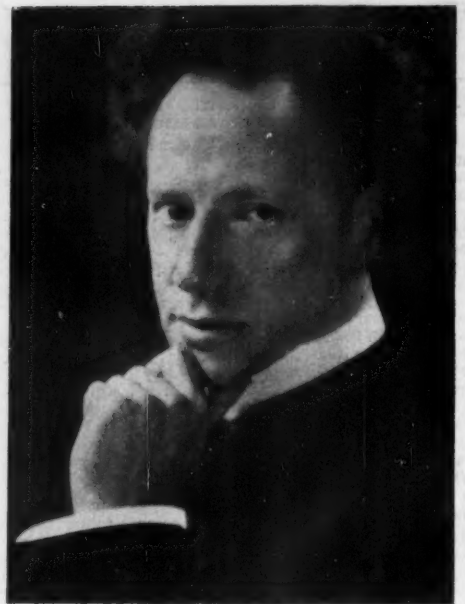
### Critic Praises Enesco's Bach

When Georges Enesco played the Bach sonata in G minor at his Paris recital, the reviewers commented on his individually fine reading of the music. Marc Pincherle wrote at length as follows: "Enesco did not allow himself to be governed by the so-called 'classic' interpretation of Bach, which the Leipzig school virtually fabricated at the beginning of the last century; for need it be recalled that Bach—particularly in his instrumental music—has been buried in the most complete neglect for nearly a century? Such was the re-action of the new style toward the old in Germany, that on returning to the work of the great cantor one found one's self confronted with a lack of traditions and indications of any kind. The 'classic' interpretation does not in truth merit the superstitious respect that its followers give to it. Instead of the heavy and marked pounding which usually characterizes the entrance of the theme of the fugue, Enesco presented it with a stroke of the bow that seemed to be drawn slowly over the strings, effaced, as if from afar, asserting itself little by little at the entrance of the other voices, gaining progressively the full amplitude of sonority and rhythmic contour. His tone had the quality of an organ, varied, and musically speaking, with a clarity of structure which was, in itself alone, a joy. The Sicilienne, the stumbling block of many a player who has easily triumphed in the fugue, this time sang its tender melody, unbroken by the hammerlike thuds of the superposed chords. The presto shows the evident mastery of Bach to conduct a phrase so that the music gives the impression of polyphonic structure."

### Early Bookings Augur Well for Next Season

Advance bookings for next winter are already announced by Beckhard & Macfarlane. Marguerite D'Alvarez, contralto, will appear in the Roosevelt Recital series with George Gershwin, pianist and jazz composer. She is also scheduled to sing with the Omaha Symphony on January 6.

The Hart House String Quartet knows no vacation season. Its members will leave their native Canada during the summer to appear at Cedar Falls, Iowa, on August 2. The fall finds them again in Canada for their Western tour and on November 25 they are scheduled for a return engagement in Rochester, N. Y., and on December 26 they will



OSSIP GABRILOWITSCH,

who will give a subscription series of six historical piano recitals with explanatory lectures, illustrating the development of piano music from the early days of the clavichord and harpsichord (XVI Century) to the present time. This series will be given at Aeolian Hall, New York, on Sunday evenings, between October 30 and April 3. Programs as follows: First recital: (English, French, Italian and German clavier-composers of XVI, XVII, and XVIII Centuries) Byrde, Purcell, Couperin, Daquin, Rameau, Rossi, Scarlatti, J. S. Bach, Handel, Ph. E. Bach, and Mozart; second recital: Beethoven; third recital: (The romantic composers) Schubert, Weber, Mendelssohn and Schumann; fourth recital: Chopin; fifth recital: Brahms and Liszt; sixth recital: (modern composers) Franck, Grieg, MacDowell, Tchaikowsky, Rubinstein, Rachmaninoff, Scriabin, Gabrilowitsch, Paderewski, Moszkowski, Schoenberg, Debussy, Ravel, Scott, Grainger. (Kubey-Rembrandt photo.)

be heard in Sewickly, Pa. A tour of the Southern States during February includes engagements at Washington, D. C., and at Roanoke, Va.

### Estelle Liebling Pupils Busy

Patricia O'Connell is singing at the Colony Theater, New York. Ruth Marlock is completing her fourth week at Warner's, New York. Nancy Corrigan has been engaged for a leading part in the Gingham Girl Review, which is playing a thirteen weeks' engagement at the leading Public theaters throughout the country. Virginia Choates Pinner was chosen by Mayor James Walker to sing at the ceremonies in honor of Cardinal Bonzani and Commander Byrd. Betty Lawrence has been engaged for the Jackson Heights Theater for June 27. All are pupils of Estelle Liebling.

### Iwan d'Archambeau Married

Of interest to the musical world is the announcement of the marriage in Switzerland on June 19 of Iwan d'Archambeau, cellist of the Flonzaley Quartet, to Emma Pache, of Yverdon, Switzerland. Mme. d'Archambeau is a first cousin of Alfred Pochon, second violinist of the quartet. She will accompany her husband to America for the forthcoming tour of the Flonzaley Quartet, and is looking forward with keen pleasure to her first visit to this country.

### Molinari Victim of Auto Accident

ROME.—Maestro Molinari, artistic director and conductor of the Augusteo concerts narrowly escaped death in an automobile accident. He was at the wheel himself. D. P.

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## GOTHAM GOSSIP

## THE GREATER N. Y. MUSIC AND DRAMATIC CLUB

The closing program of the Greater New York Music and Dramatic Club (Elizabeth G. Black, founder and president) at the Ampico Studios, May 19, brought an unusual program, provided by the Pallavicini Sisters. Piano, violin and vocal solos, two pianos, piano and strings, a cello duet, women's voices and a final ensemble of two pianos, violins and cellos, gave much variety. The Pallavicini Sisters, with headquarters in Brooklyn, have high standing, Rina Gigli (daughter of the tenor) being one of the many young artists who appeared. The participants were Anna Gioelli, Vanda Puliti, Amy Konecke, Lydia Valle, Angelo Pittaluga, Mary Callahan, Claudia Guarnieri, James Simonelli, Albert Basin, Lilly Pelligrino-Pallavicini, Ida and Giovanna Zari, Anna Biggini, Angel Dolan, Mrs. Hepper, Dorothy Potts, Armanda Zambenardi, Oscar Ansalone, Anna and Ninfa Leto, Adeline Harris, Teresa Albera, Rosalind Basin, Anna Anthony, Elsie Zari, Pearl Rosenberg, Maria Moresco, Angelina Pittaluga, Giuditta Pissarello, Phillip Newbold, Amala La Barbara, Charles Cattani, Frank de Bruyne, and Mary Callahan.

## FRATERNAL ASSOCIATION OF MUSICIANS BANQUET

The Fraternal Association of Musicians closed the season with a banquet, May 25, at the Town Hall Club. The dinner was largely attended by members and their friends, with Dr. Clement Burbank Shaw, lecturer, as guest of honor. Mrs. Harvey Ingalsbe, president, proved herself a genial and inspiring hostess. There were brilliant speeches by Dr. Shaw, Louis Sajous (former president), Mrs. E. Bronx Southwick, Mrs. G. Beckley, the Misses Liddell, Hund, Crane, Beebe, and Messrs. Burnham, Shea, Castellanos, Bourg, Spiess, Greenwald and Randolph. All laid stress on the altruistic purposes of the society, and the spirit of harmony which prevails among its members.

Mrs. A. H. S. Atkinson was commended for her efficiency as secretary, and Clara A. Korn, in reporting her activities as chairman of publicity, stated that, in her experience, she found the MUSICAL COURIER the most valuable medium in advancing the interests of artists and the American composer.

## DOROTEA NICOLAI RECITAL

The spacious studio of Eugenio Pirani, in Steinway Hall, was crowded when his pupil, Dorotea Nicolai, gave a piano recital, June 7. Opening the program with a Bach Liszt prelude and fugue, she continued with five concert studies by Pirani, Love Dream (Liszt), Humoresque (Tchaikowsky), To Spring (Grieg), Woodland Ballade (Pirani), and closed by playing with her teacher his Venetian Scenes for two pianos. The young pianist showed poise, high technical advancement, and appreciation of the romantic in music; possibly her best playing was of Pirani's Woodland Ballade, which is truly a continuous love-song. Much applause punctuated the various items of the program, and encores were granted. The closing Venetian Scenes is a highly poetic, very expressive and most characteristic work, and was played by Miss Nicolai and her composer-teacher in splendid fashion. Flowers galore were sent the youthful artist.

## ALBERT VON DOENHOFF AND GUSTAVE L. BECKER MUSIC WEEK JUDGES

At the final competition for gold medals and silver cups of the piano classes, Steinway Hall, June 7, Albert von Doenhoff and Gustave L. Becker were judges; many undoubted talents were heard at this affair. In another hall, solo violinists were heard. All this occurred during New York Music Week Interborough Contests.

## HENRY ROWLEY PUPILS' RECITAL

Henry Rowley, baritone soloist at Cathedral of St. John the Divine, gave an enjoyable pupils' recital of thirteen vocal numbers at Steinway Hall, June 3. Marguerite LeRoy and Theodore K. Jones, soprano and tenor soloist of St. Luke's P. E. Church; Raymond A. McMurray and Malcolm Austin, members of the choir of the Cathedral; Mabel Lower, from St. John's P. E. Church, Yonkers, and Douglas Steade, tenor of the Student Prince Company, were prominent on the program. Florence Winselman was at the piano and informal dancing closed the program.

## BLIND INSTITUTE PUPILS' RECITAL

June 11, a recital of students of music of the New York Institute for the Education of the Blind was given at headquarters, when piano and organ solos as well as junior and senior choruses made up a program of ten numbers. The beautiful new quarters of the Institute, with its fine hall and modern organ, have the disadvantage however of being located on Pelham Parkway, at the outskirts of the city. June 4, in the same hall, Bassett W. Hough gave an organ recital, assisted by Arthur H. Richmond, baritone. He played works ranging from Haydn to Rubinstein and Saint-Saens.

## SANDOR FUREDI PUPILS' RECITAL

May 23, a dozen pupils who study with Sandor Furedi were heard at Wadleigh High School Auditorium. Young people of both sexes and various ages were heard in music ranging from Bach to Bloch. Margaret C. Hudacek was at the piano.

## CORTOT-BERTHE BERT PUPILS DEPART.

A company of young pianists, pupils of Berthe Bert, accompanied their teacher to Paris for a summer's sojourn, with instruction under Alfred Cortot.

## MEHAN STUDIO NEWS

Caroline Mehan's studio remains open until August, as many singers wish to continue, with new ones coming for the summer. Mrs. Mehan plans musicales for October in place of the usual June affairs.

## Elinor Whittemore Finishing Season

Elinor Whittemore, violinist, has been filling engagements despite the lateness of the season. On May 21 she appeared in joint recital with Wallace Cox, baritone, before the D. A. R. of Montclair, N. J., and on May 28 she was soloist at the Hotel Arlington in Washington, on the occasion of the First Division Re-union, which took place on the anniversary of the battle of Cantigny. Miss Whittemore was one of the eight women specially chosen to march in the famous Pershing Parade of the First Division, when it returned from France in the fall of 1919.

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ALLIE E. BARCUS, 1006 College Ave., Ft. Worth, Texas. Normal for Teachers, Fort Worth, Texas, June 1st.

ELIZETTE REED BARLOW, 817 E. Central Ave., Winter Haven, Fla. Tampa, Fla., June 1st; Asheville, N. C., July 12th.

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FLORENCE ELIZABETH GRASLE, Lansing Conservatory of Music, Lansing, Mich. Normal classes, June 28, 1926, Jan. 15, 1927.

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## MUSIC ON THE PACIFIC SLOPE

## SAN FRANCISCO

SAN FRANCISCO, CAL.—The Smallman A Cappella Choir of Los Angeles, on its first tour of the northern section of the state, visited San Francisco and gave two concerts in Scottish Rite Hall, under the management of Alice Seckels. To one familiar with the exacting requisites of time and material for excellent a cappella singing it was indeed astonishing that this choir of forty mixed fresh and well trained voices should have attained, in two years, such perfection in those details which go to make up beautiful ensemble work—technical skill, precision of attack and release, rhythmic accuracy, shading, pianissimi and volume and a polished, understandable enunciation. The program was devoted principally to sacred music which the choir, under Mr. Smallman's masterful direction, sang with a vividness of dynamic contrasts, suavity of phrasing, expression, generally good intonation and tone quality. Vera Barstow, violinist, was the assisting artist, and gave a brilliant and finished performance of Saint-Saens' Rondo Capriccioso and Victor Kolar's Indian Scherzo. Both concerts were well attended.

The Pacific Coast Academy of Teachers of Singing, established a year ago, celebrated this anniversary by giving a banquet at the Elks' Club. Those entertained included not only the members of the Academy and their guests, but also representatives of the San Francisco press. Addresses and discussions followed the banquet. Homer Henley, president of the organization, spoke in glowing terms of the co-operation given him by his efficient co-workers. The Code of Ethics, which has been closely modeled from that of the American Academy of Teachers of Singing, with headquarters in New York, and to whom full credit had been given at the time of the adoption, was read for the benefit of the newspaper men and women who were not present at the Pacific Coast Academy's inaugural banquet. The purposes of the Academy are indeed lofty, and it is hoped that its influence may spread over the entire Pacific Coast. Invitations to join this Academy have been issued to various teachers residing in the west who, by answering the questionnaire set forth by the officers, and having the document legalized by a notary public, can prove their qualification for membership.

In the Hotel St. Francis, Alda Astori, a graduate of the Milan Conservatory of Music, was recently heard in a piano recital. This was Miss Astori's first public recital here and she gave a tastefully arranged program. Miss Astori's well cultivated technique, clarity of tone and natural musical sensibility produced an unforgettable impression upon her large audience. The young artist enjoyed an extraordinary success.

Helen Colburn Heath, San Francisco soprano and vocal teacher, left for Boston where she expects to remain for at least a year. A recital and reception was given by Miss Heath prior to her departure, at the home of Dr. and Mrs. F. B. Carpenter.

Warren D. Allen, head of the organ department at the Conservatory of Music, left for Europe where he will travel during the summer months. In the east, Mr. Allen will give recitals at the Eastman School in Rochester and also in New York. During his absence the students of organ will continue their work under the guidance of Benjamin S. Moore, organist of Trinity Church.

Esther Heller, violinist, gave an exacting program at her debut concert in the Fairmont Hotel. The young artist was assisted by Stella Raymond Vought, coloratura soprano, with Mabel West Waldron as accompanist. Evelyn Biebesheimer was at the piano for Miss Heller.

The City of San Francisco presented Mendelssohn's Elijah, under the direction of Dr. Hans Leschke, in the Exposition Auditorium before a large audience that listened with rapt attention. The soloists were Louis Graveure, baritone; Lorna Lachmund, soprano; Radiana Pazamor, contralto; Allan Wilson, tenor, and Stewart Brady, boy soprano. The orchestra was made up almost entirely of San Francisco Symphony musicians while the Municipal Chorus of 300 had the co-operation of the glee clubs of the Lowell and Girls' High Schools. An outstanding feature was the chorus. It overcame the many difficulties of the work with remarkable facility and sang throughout with finely varied tone, surety of pitch, emotional expression and spontaneity, which added credit to the excellence of the preparatory work of its efficient leader, Dr. Leschke. Louis Graveure's interpretation of the prophet was magnificent. Mr. Graveure vitalized every line of his text with a wealth of spiritual understanding. He not only sang his music with tonal opulence and beauty, but also, invested it with a dramatic intensity, majesty and energy that were electrifying. Mrs. Lachmund sang several

phrases with fine distinction and artistry. Miss Pazamor, who returned home from New York for the purpose of participating in this performance, made an impression upon her listeners that was obviously favorable. Everything she sang bespoke her fine musicianship and high class interpretative values. Allan Wilson sang his music with a warm, sweet and vibrant voice and no small amount of sincerity. The little lad's phrases were ideally delivered by the child-like voice of Stewart Brady. Benjamin S. Moore, at the organ, contributed his share toward bringing about an ensemble that was well high perfect.

Emma Mirovitch, Russian operatic contralto and sister of Alfred Mirovitch, is making San Francisco her permanent home. She appeared recently in a recital of scenes from Russian operas, among which the most interesting were from Tchaikovsky's La Dame de Pique. In addition to a splendid physique and vivid personality, Mme. Mirovitch has been blessed with histrionic talent and a contralto voice of unusual color, richness and range. This important musical event attracted a large audience.

George Kruger, pianist and pedagogue, spoke on The Art of Practising the Piano, before the San Francisco Music Teachers' Association at its recent meeting held at the home of Jessie Wilson Taylor.

Margarete Dix Nicol, classic dancer, and Alda Astori, pianist, gave a joint recital at the Players' Guild.

Works of composers who reside in San Francisco were given at the last concert of the season by members of the Pacific Musical Society. Eva Garcia and Pierre Douillet played the latter's Sarabande and Variations for two pianos. Louise Mackay sang a group of songs by Beatrice Clifford, with the composer at the piano. W. F. Flashman played some of his flute solos, assisted at the piano by Mrs. David Hirschler. Dr. Frederick Warford sang songs by Mary Carr Moore, Mrs. Cecil Hollis Stone and Edgon Heath, with Mrs. Stone at the piano, and H. Bickford Pasmore directed his male chorus in his Serenade, To the Moon and Grizzly Bear, accompanied by Harriet Fish.

Victor Lichtenstein, violinist, teacher and lecturer on musical subjects, presented his eleven-year-old pupil, Abraham Tauber, in a violin recital at Chickering Hall. The boy surprised a host of mature musicians with his fine performance. Kathleen Woolf played the accompaniments and Hilda Goldberg, pianist, contributed two Bach preludes and several encore numbers.

The Zech Orchestra, under the dynamic leadership of William F. Zech, gave one of its regular concerts at Scottish Rite Hall to an audience that crowded the large auditorium. This aggregation of players is composed of advanced students and semi-professionals who presented in a thoroughly satisfactory manner such standard classics as Symphony Pathétique by Tchaikovsky, processional March from Lohengrin, and the overture to Tannhäuser. Judging from the applause, Mr. Zech and his organization created nothing short of a sensation.

C. H. A.

## Ethelynde Smith Singing Abroad

Ethelynde Smith, soprano, is being exceedingly well received in recitals abroad. She recently spent two weeks in Holland, and while there visited ten cities. She gave a recital on April 30 in Diligentia Hall, The Hague, and according to critical report her singing was thoroughly enjoyed. The soprano was presented with a quantity of flowers, some of them from the American Consul, who helped to make her visit at The Hague a delightful one. Following this appearance Miss Smith traveled for a week in Germany, visiting Hanover, Leipsic, Dresden and Berlin, and seeing much of interest on her way to Hamburg, where her accompanist, Lois Mills, met her before her recital there on May 11 at the Music Hall. At this recital, as well as at the one at The Hague, Miss Smith was recalled again and again, the audience insisting upon her repeating some of the songs before she could proceed with the printed program. At the end of the recital the audience crowded around the stage and demanded many more encores. Miss Mills furnished musically accompaniments. Following the Hamburg recital there were two more weeks of travel in Germany, as the English strike necessitated having Miss Smith's London recital postponed until June 11.

## Caroline Lowe Studio Notes

Ralph Leigh, tenor, a Caroline Lowe artist, has been engaged to sing in the musical stock company at the State Theater, Harrisburg, Pa., in the comedy, Buddies, giving him the opportunity of portraying the same part which he did so successfully two years ago. Myrtle Holmes Purdy, contralto, and Ralph Leigh, tenor, furnished a large part of the program at the presidents' meeting of the Empire State Club at the Waldorf, May 20, both artists being enthusiastically received by the large audience. Miss Purdy was heard over the radio (WEAF) on May 26. Mr. Leigh has been heard several

times over WOR recently, the Radio News commenting: "Yesterday afternoon we heard an unusually good tenor voice over WOR—Ralph Leigh—and it microphoned in the round bell-like tones which every tenor should possess, and which few display."

The last Class Evening of the season was held June 1, and much praise was accorded the pupils and their teacher for the splendid progress displayed, a result of the season's work. Those who took part were: Doris Mackay, Florence Norton Mendelson, Frances Hrubant, Hellen Olmstead, Mrs. McIntyre, sopranos; Myrtle Purdy, contralto; Sam Cibulsky and Kermit Ehlers, tenors; Woodward Fellows, basso.

Mme. Lowe will leave July 1 to conduct a summer vocal class in Lima, Ohio.

## N. Y. College of Music Commencement

The commencement concert of the New York College of Music took place June 18 in Aeolian Hall before an audience that taxed the seating capacity of the auditorium. It was excellent musical entertainment that these young artists provided for their interested listeners, both as to program and merit of performance. The allegro vivace of Goldmark's Quintet, op. 30, for piano, two violins, viola and cello, provided a worthy introduction, with Janette Halperin, Luella Lindsay, Olga Schmidt, Katherine Wolf and Souren Pilaian as the participants. They gave the number a delightful reading, displaying fine ensemble work, good blending of tone and reflecting great credit on the school wherein their splendid training was received. Lotta L. Moyer, a young harpist of considerable ability, gave evidence of artistic merit in Mozart's C major concerto, op. 299. Mendelssohn's G minor concerto was given an excellent reading by Joseph Funstein, pianist, who filled all requirements of the music technically and artistically. Appealing also was Nathan Kroll's presentation of a portion of Bruch's violin concerto in G minor. Elsa W. Bertschinger sang the waltz song from Romeo and Juliet and displayed a clear, well placed soprano voice. Luigi Penza, cellist, offered Klughart's concerto, and his fine tonal quality and mastery of his instrument made his number a most enjoyable one. Uarda Hein's interpretation of Grieg's concerto in A minor showed technical excellence and an artistic conception of the work. Sam Kramar, violinist, winner of the gold medal, proved his claim to this distinction with his presentation of the adagio and fugue of Bach's sonata in G minor for violin alone. The fine, smooth tone and musical insight displayed by this young artist brought forth a round of appreciative applause. El-frieda Andrae's pleasing soprano was heard to advantage in Elizabeth's Prayer from Tannhäuser, and a violin ensemble, the Bach-Kreisler Præluudium, in which Luella Lindsay, Virginia Shirmer, Olga Schmidt, Sam Kramar, Iwao Fukui, Jacob Shapiro, Aaron Shapiro, Nathan Kroll and Joseph Circus participated, concluded the musical program.

The awarding of diplomas, certificates and testimonials followed. Abraham W. Binder was granted the degree of Bachelor of Music. The list of graduates included Stella Anderson, Elsa W. Bertschinger, Josephine De Bueris, Pearl E. Buckley, Elizabeth Caruso, Helen Cohen, Viola Erickson, Iwao Fukui, Harriet Fisher, Joseph Funstein, Mrs. Lubow Galperin, Ethel Grosberg, Rose Di Giovanni, Pauline Hacker, Janette Halperin, Antoinette E. Keil, Irving J. Kobrin, Nathan Kroll, Undine H. Lehman, Elizabeth Lortz, Lotta L. Moyer, Lillian Mondelli, Katherine Mickey, Jerome Messina, Ida Osofsky, Clara L. Perkins, Vincenza Palumbo, Rafaelia Pierri, Mahel Richter, Emanuel Rabinowitz, John Renner, Matilda E. Lillian and Natalie V. Siegel, Theresa Smith, Nettie Silverman, E. Del Terzo and V. Prinziavalli.

## Grace Gardner's Pupils Give Program

The closing concert of the season by pupils of Grace Gardner was given in the foyer of the Hotel Gibson ballroom, Cincinnati, on June 9. Every number on the program was good, evidencing tone placement, diction, interpretation and stage presence. The program was participated in by concert and operatic types of singers, those under the first heading being Carl Leser, Birdie Klokner, Lily Hollinger, Ida Wendel, Ada Purdon, Esther Deschler, Dorothy Hudson and Irene Singer who rendered exquisitely Summer, by Miss Gardner. In the dramatic work Louette Riehl and Mrs. Carl Wenzel, who sang Ritorna Vincitor and Dich Teure Halle respectively, displayed gifts of fine artistry and excellent vocal quality. Edgar Gordon Hunt gave a masterful and intelligent rendering of Cortigiani, Vil Razza, from Rigoletto; Marcel Schwartz, who has a lovely coloratura voice, executed with clearness the aria and rondo from La Sonnambula, Ah non Credea Miranti, and Ruby Flugel gave with dramatic power the aria, Oh Love Thine Aid, from Samson and Delilah. The Misses Hunt, Schwartz and Luecke are seriously preparing for an artistic career. Miss Gardner was the recipient of earnest congratulations from the many admirers present, who appreciated her ability and work with her pupils.

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DR. ARTHUR RODZINSKI.

who was suddenly called to Europe to conduct a series of concerts in Vienna, Berlin, and Poland. On his return to America in August he will conduct at the Sesqui-Centennial Exposition at Philadelphia. Dr. Rodzinski scored a tremendous success for himself in America during this past season as guest conductor on several occasions with the Philadelphia Orchestra, Stokowski conductor. He won excellent commendations from the press and public alike.



WALTER LEARY

baritone, who is continuing to teach at his New York studio until July 15. He sails for Europe on the Veendam on July 17 for study in Paris with Salignac. His return is scheduled for September 18. Mr. Leary includes the following among his recent engagements: Morristown, N. J., recital at Boys' School; New Rochelle, N. Y., concert for the music section of the Women's Club; New York, Pro Musica Society concert; Lynn, Mass., concert; Hackensack, N. J., fifth re-engagement by the Chaminade Club; Scarsdale, N. Y., concert; New York, recital; Ampico recitals; Painesville, Ohio, concert at Lake Erie College. Mr. Leary broadcasts regularly from WAHG and also is baritone soloist at the Scarsdale, N. Y., Congregational Church. (Photo © Underwood & Underwood.)



GLADYS HILL.

lyric soprano, who has returned from a series of successful engagements in Washington, D. C. The first appearance was at a meeting of the Congressional Club on March 12, and as a result of her fine work she was requested to return Easter week to fulfill a number of engagements. On Easter Monday afternoon she was soloist with the Eurydice Club, of Toledo, Ohio, at a concert in Washington. Monday evening she gave a program for a large number of statesmen and their relatives. Tuesday was the Congressional Breakfast, at which Miss Hill was chosen soloist. Tuesday night she sang at a reception given at the home of Mrs. Dale, wife of Senator Dale of Vermont. Wednesday night Miss Hill broadcast from WCAP, at which time two songs by her accompanist, Helen Fromer, were sung. Miss Fromer accompanied Miss Hill at all of these appearances. The Washington Times, in commenting on the Congressional Club recital, said: "Miss Hill's voice has remarkable sweetness, great power and most wonderful sustained quality . . . rousing her hearers to genuine enthusiasm." These Washington appearances also resulted in some engagements in the Middle West for the soprano. Both Miss Hill and Miss Fromer are pupils of the La Forge-Berumen Studios. (Photo by Albin.)



ELSE HARTHAN ARENDT AND ETHEL JONES

Soprano and mezzo, are shown in the above snapshot enjoying a holiday at Lake Geneva (Wis.), one rainy day. Mme. Arendt, among Chicago's most popular sopranos, enjoyed a few weeks' rest and recreation in Texas and California before beginning her strenuous summer classes at the Sherwood School in Chicago.



EMILY ROSEVELT

soprano, who has a remarkable list of fine appearances to her credit for the season just closing, snapped at Moncton, New Brunswick. She recently made an interesting trip to Halifax. Among Miss Rosevelt's spring dates were: Masonic Choir of Lowell, Mass.; Elijah, with the Handel and Haydn Society of Boston; the Halifax Festival (role of Siebel in Faust), along with Mary Lewis, Leon Rothier and Ernest Davis; at the Springfield, Mass., Festival, and the festival at Canandaigua, N. Y.



THE MARMEINS

Miriam, Irene and Phyllis, talented young dancers, who will hold a five weeks' summer school on Cape Cod at Manomet, Mass., beginning July 8. On July 5, the Marmains will fill a return engagement at the University of Virginia. Among the season's engagements have been four appearances with the Philadelphia Orchestra in that city, several with the New York Symphony, and a later success at the Newark Festival, appearing on the same program with Mary Lewis and Lawrence Tibbett, both of the Metropolitan Opera. Next season, they will tour under the management of R. E. Johnston, who has already booked them for a number of important appearances, among which are several new orchestral dates. The Marmains not only are capable of giving a delightful and diversified program of two hours' length, but they carry their own musicians, stage hands, electricians, scenery and wardrobe mistress along with them. Those who have remarked on the originality of the scenes and costumes have been amazed to find that the designers of the same are—The Marmains, thus proving how decidedly talented these young women are. Incidentally, J. Fischer is publishing some of their dances in book form, an altogether new feature of their catalogue. (Photo by Nicholas Muray.)



MARGUERITE D'ALVAREZ

contralto, sailed for her summer European concert tour aboard the steamship George Washington. With her is Lord Sholto Baile of London, who is assisting in arrangements for a tour of the English provincial cities after her London concert. Her first European appearance this year will be in Paris.



AN IMPROMPTU OPERATIC PERFORMANCE.

At the request of Feodor Chaliapin (center), famous Mephistopheles, his friends, Edward Ziegler (left), assistant director of the Metropolitan Opera (Faust) and William J. Guard, publicity representative of the same organization (Valentine), are about to burst into a private rehearsal of the duel scene from Faust, for the benefit of the Atlanta press. This will not, however, be repeated in New York next season.



YOUTH WILL BE SERVED

Marion Talley (right), nineteen years old, youngest soprano of the Metropolitan Opera, and youngest prima donna in opera, interviewed in Roanoke, Va., where she recently sang to a sold-out house. The interviewer is Irene Breslin, also nineteen, probably the youngest professional newspaper woman. (Davis photo, Roanoke, Va.)



OS-KE-NON-TON AND PRINCESS TSIANINA  
Mohave chief and Creek Indian Princess, who sang the  
principal roles in Cadman's Indian Opera, Shanewis at the  
Hollywood Bowl.

### HOLLYWOOD BOWL DEDICATION

(Continued from page 5)

the winding trails on their mustangs, crossing the scene and climbing up and out on the other side. The Indians of the Hope Reservation in Arizona danced in act two, adding color to the scene. Princess Tsianina sang the title role, giving an appealing presentation of the Indian girl. Her role in the first act was delightfully sung with Mr. Cadman himself at the piano in the party scene. Vernice Brand, as Mrs. Everton, displayed a well trained and pleasing voice. As Amy Everton, Margaret Messer Morris sang with a fresh, flexible voice and her acting was natural and unaffected. The part of Lionel, played by Rafaelo Diaz, tenor of the Metropolitan, was of course all that was expected and he delighted with his beautiful voice. Chief Os-ke-non-ton, as Harjo, was vigorous in his delivery, with a voice of power and beauty. The chorus, though not having many opportunities to show its skill, sang with precision and unity which was evidently the result of careful training. The costumes were furnished by the Western Costume Company. Between the acts there were many calls for Mr. Cadman, who was finally induced to appear and received a laurel wreath. Gaetano Merola, conductor, was presented with a silver baton by the Musical Clubs of Los Angeles, and Mr. Behymer made a short speech in which he said that this was the First Annual Foundation Opera of American Music in English, by American composers, and Cadman's Witch of Salem would be produced next year with others to follow annually.

Theodore Kosloff's presentation of the ballet, Scheherazade, by Rimsky-Korsakoff, was colorful and splendid. A

short scene was given with back facings, but the second part opened upon a scene of Barbaric splendor which was truly of the Arabian Nights. The costumes were designed and painted by Jacob Anchutin. Theodore Kosloff was assisted by Vera Fredova and a large ballet of trained artists. It was a feast of dancing and a feast of beauty long to be remembered.  
B. L. H.

### CINCINNATI ZOO OPERA

(Continued from page 5)

speaks with authority—the authority of a cultured musician who has a fondness for tradition but is not bound by iron-clad rules.

Of the several artists who sang the leading roles Mr. Goldenburg says: "Fred Patton, remembered for his triumphs at the last May Festival and for his two engagements as soloist at the Zoo concerts last summer, strengthened the good impressions that had been formed about him. He



STAGE SET FOR ORCHESTRA CONCERTS  
in the New Hollywood Bowl Plan.

was a dignified, earnest Wolfram, and one of the vocal gems of the evening was the singing of the immortal Song of the Evening Star. His Eulogy of Love, in the second act of the opera, was a masterpiece of impassioned vocal expression, tempered by that restraint which invariably is sought by the critic but seldom encountered. Two of the feminine voices of the new company convinced the large audience that they are thoroughly qualified to carry forward the musical traditions of the city. Vera Curtis, who sang the Venus role, manifested a voice of sweetness and considerable power in the upper register. Alma Peterson, in the character of Elizabeth, won a personal triumph, singing the plaintive Prayer at the concluding act with such earnestness and devotion as to evoke the greatest of all tributes, reverential silence. Herbert Gould as Herman, Landgraf of Thuringia, brings to the company a dignified bearing, unmarked by mannerisms of any kind, and a baritone voice that was raised in glorious song in his Address of Welcome in the reception scene of the second act." The minor parts were sung with fine musicianship by Raymond Koch, Leon Broude, Natali Cervi, Pearl Besuner, whose Shepherd's

song was exquisitely given, while Eulah Corner, Pearl Besuner, Violet Summer and Tecla Richert played the Pages.

The second opera given by this company was the old favorite, Rigoletto. With the customary traditions of stormy weather for an opening Monday evening performance, the flash of lightning and roll of thunder merely seemed an additional stage effect for this opera. The elements caused the artists no difficulties nor failed to dampen the spirits of the audience which, true to custom, thronged the opening performance. Outstanding in their artistic work were Ernest Torti, who sang the title role, and Joan Ruth as Gilda. Carl B. Adams of the Cincinnati Enquirer expressed the sentiments of the audience when he said: "The title role is performed with extraordinary tragic intensity by Ernest Torti. He combines in his interpretation the tenderness of a father with the bitterness of a mocker. Hence, he makes the character even more sympathetic than it usually is. Ernest Davis as the dashing duke made an excellent foil for Joan Ruth, who is petite and flower-like in her appearance as Gilda. Davis is possessed of a golden tenor voice that soared above the crashing of lightning and roar of thunder that played about the outside of the theater. His singing of La Donna e mobile swept the audience off its feet and carried this role to its highest point of artistic success. Miss Ruth was the loveliest Gilda ever seen on any Cincinnati operatic stage. Her diminutive figure, and ethereal beauty lent itself admirably to the part, while her singing, especially in the higher register, showed the purity and flexibility so necessary to a successful portrayal of this part." Eulah Corner as the Nurse, Herbert Gould as the Assassin, Natali Cervi as Monterone, Raymond Koch and Sam Bova as the courtiers, Benjamin Groban and Pearl Besuner as the Count and Countess di Ceprano, and Violet Summer as the Page, added much to the artist ensemble. The beautiful contralto of Katherine Browne as Maddalena had a very pleasing effect upon the audience and the voices in the famous quartet blended perfectly.

Again, as in Tannhäuser, there was much appreciation of the directing of Isaac Van Grove and of the beautiful setting with its appropriate costuming. Throughout the performance the same high standards of artistic efforts were prominent and Cincinnati is happily enjoying its sixth season of summer grand opera.  
M. D.



Virginia Baker photo

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Business manager of the Hollywood Bowl Association.



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**Cincinnati Conservatory Notes**

CINCINNATI, OHIO.—"Possibly the most interesting concert of ensemble playing heard this season," said the Cincinnati Post, May 17, "was that given at the Conservatory by Mieczyslaw Munz, pianist; Jean ten Have, violin, and Robert Perutz, violin and viola." The program of chamber music presented by these artists, members of the Cincinnati Conservatory faculty, included three of the finest examples of ensemble literature: the Brahms A major sonata, a Handel Passacaglia for violin and viola, and the Cesar Franck sonata for piano and violin.

Pupils of John A. Hoffmann were presented in a song recital on May 17. The program was interesting and meritorious, selections of modern composers, including a number of song cycles, being generously interspersed with arias of Weber, Mozart and Puccini. Mr. Hoffmann's ability as a teacher and as a director was revealed, when a quartet, composed of Kathleen Wise, Marguerite Katenbrink, Harry Nolte and Ezra Hoffmann, was heard, singing Targett's A Night in June, Grieg's The First Primrose and the quartet from the Song Cycle, The Morning of the Year, by Cadman. The solo numbers were ably presented by a group of talented singers, including Carl A. Radford, Margery Morgan, Lucretia Griffin, Anna Mutter, Cleora Schmidt, Vivian Parker, Grace Campbell, Marguerite Hancock and Kathleen Wise. Elba Davies and Charlotte DuBois were the accompanists.

Leo Paalz presented a group of his pupils in a piano recital on May 18. The program included works of Moskowski, Rachmaninoff and MacDowell, as well as those of the standard classic repertory. The participants were: Claudia Bray, Essie May Ozley, Ferne Bowers, Marcille Link, Ruth Arenstein, Margaret Cook, Audrey Schaeffer, Mildred May, Bertha Noles, Alene Seward, Marguerite Hancock, Mildred Minton, Leona Chapman, Mrs. Wilson Sears Fouch, William Epperhart, Sarah Rosenberg and Minerva Yelton. Jewell Litz, who was heard in recital May 14, proved a violinist of technical accomplishment and artistic promise. Her program, including compositions of Beethoven, Viotti, d'Ambrosio and Smetana, was fluently executed, affording the audience so much pleasure that an encore was in order.

Oramay Ballinger, another talented pupil of Robert Perutz, recently was heard in recital in Baton Rouge, where she holds the position of head of the violin department of the University of Louisiana. Miss Ballinger's success may be glimpsed in the press comment, in which she was described as "an artist of first rank and surpassing musicianship" and praised for her proficiency and artistic gifts.

Pupils of Dr. Karol Liszowski were heard in a piano recital May 19, displaying an unusually high standard of musicianship and apparent firm and wise grounding in the technical equipment of their art. Ralph Briggs opened the program with a reading of Bach's Prelude and Fugue, G sharp minor, whose restraint was in keeping with the nature of the composer. Later Mr. Briggs, playing a Chopin etude, found more opportunity to express the romantic spirit. Laura Tiekman and Harriet Palmer gave spirited performances, the former playing the first movement of Beethoven's D minor sonata, the latter Schumann's Papillons. Two Chopin mazurkas were brilliantly presented by Saidee McAlister, a young pupil of talent and advanced preparation, who later brought the program to a close with Debussy's Poissons d'or and the Scriabin B minor Etude. Charlotte DuBois gave a finished and sympathetic reading of Debussy's La Cathedrale engloutie and Edward Imbus received the enthusiastic applause of the audience for his impressive and musically performance of Nenia, by Scambati, and the Dedication, by Schumann-Liszt.

Songs of To-morrow and Ballads of Yesterday were presented by students from the classes of Mr. and Mrs. Thomas James Kelly in a unique recital, May 20. Those taking part included some of Mr. and Mrs. Kelly's most advanced pupils: Helen Poser, Dorothy Benner, Wilma Cameron, Thelma Johnson, Caroline Meaklin, Virginia Van Voorhis, Helen Thompson Gayer, Helen Brooke Fill, Josephine Fithian, Isabel Jones Crawford and Minor Dow. The accompaniments were excellently played by Grace Woodruff.

**Repertory for Cincinnati Zoo Opera**

"The Cincinnati Zoo Opera Company will produce Falstaff in English the first time in America," according to Clarence E. Cramer, manager. "This is the official report from Riccordi and Company, which firm holds the copyright. We are attempting to present the most interesting repertory possible, rather than merely presenting an opera in English for the sake of the language. A comedy should be sung in a language in which people will enjoy the comedy. The same is true of Isaac Van Grove's new opera, The Music Robber, which will have its world premiere on July 4 in complete form as a two-act opera. The entire repertory will consist of Tannhauser, Rigoletto, Martha, L'Amore dei Tre Re, Music Robber, Cavalleria Rusticana, Faust, Lucia di Lammermoor, Carmen, Elixir of Love, Traviata, Lohengrin, Aida, Falstaff, Trovatore. Operas will be sung in English, German, French and Italian. The usual languages used at the Metropolitan and Chicago Civic operas will be maintained, except in the case of Falstaff, which seems more desirable for the public in English."

**Gerald Griffin Sings Into Favor**

Gerald Griffin, tenor, well known in the concert and operatic stage in this country and in England, recently appeared in a program built along concert lines on the week-end bill at the Palace Theater in Indianapolis, in which he had great success. Mr. Griffin is capable of suiting his songs and moods as the occasion requires, which is an asset that makes him popular in whatever role of entertainer he appears. The Indianapolis Star commented on his work as follows: "Gerald Griffin, the genial and well groomed tenor, carries the blarney of his Emerald Isle to the theater stage in his offering. He sings a number of popular ballads, among them, A Cottage Small by a Waterfall. . . Mr. Griffin draws upon a stock of droll yarns to complete his number." And the Times stated: "Griffin shapes his program along ballad lines, featuring in all its sweetness, A Cottage Small by a Waterfall. He has a beautiful voice and knows how to select his program."

**Marie Rosanoff at Wilton, Conn.**

Marie Rosanoff is spending the summer at Wilton, Conn. However, on August 14, she will interrupt her vacation long enough to give a recital at Bar Harbor.

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### John Heath Liked in France

John Heath, after a pleasant and successful winter season on the French Riviera, where he had a villa at Beaulieu-sur-mer, midway between Nice and Monte Carlo, has returned to his Paris studio. On the Riviera his time was divided between his artist class of pupils and a series of recitals given in Menton, Cannes, Nice, and Monte Carlo. On his way back by motor he stopped at Tours, in the famous chateau country, to give a recital under the auspices of the Société des Amis des Arts, the first American artist ever to be so honored. It was highly successful, and the local press was enthusiastic.

La Depeche said: "He is a virtuoso who possesses multiple qualities: power in his playing, excellent understanding of his texts, a strongly marked rhythmic line that his sensitiveness softens and colors at will." De Beaufort, another Tours paper, wrote: "The audience's enthusiastic reception and response were a tribute to an American and artist. Mr. Heath's playing was superb;" while the Journal d'Indre et Loire called him a magnificent virtuoso.

The critic of La Touraine Republicaine wrote: "The recital given by the American pianist, John Heath, was most interesting to hear. He is an excellent pianist with a technique sure and wrought to a nicety. His virtuosity is excellent



JOHN HEATH IN FRANCE.

One picture shows the American pianist on the balcony of his villa at Beaulieu-sur-mer, on the French Riviera. The other pictures Mr. Heath in his car, leaving Nice to return to his Paris studio.

and he has a singing tone that is altogether remarkable; he has emotion and fine feeling; his playing is highly colored and he has admirable rhythmic qualities."

His recitals on the Riviera during the winter also brought him excellent criticisms. The Rives d'Azur of Menton, March 15, said: "This knight of the keyboard, who is an honor to pure pianistic art, possesses a firm touch and a mellow tone. He infuses the breath of life into the thoughts of the great composers, combining in a happy manner, power and delicacy. He was met with enthusiastic applause."

The newspapers of Nice also heartily commend his playing. The Petit Niceois said: "This American artist has a Latin temperament. His interpretation is sincere and appealing; his virtuosity brilliant." And the Eclair de Nice joined in praising him, saying: "Recently at the Theater Victor Hugo, we had the opportunity of appreciating a very remarkable pianist, John Heath, who gave evidence of very great qualities. Beautiful tone, a limpid and pearly execution, and a magnetic musicianship which was completely absorbing. This splendid artist was given a frank and well merited demonstration of appreciation by the audience."

### Guild of Vocal Teachers Meets

The first session of the summer conferences of the Vocal Teachers' Guild was held at the studio of Susan S. Boice, with Mme. Anna Ziegler, president, presiding. The program opened with an informal discussion on the Principles of Pedagogy, followed by a three minute speech on the Vocal Diagnosis of Volunteer Singers. Amy Ray Sowards, contralto, gave a paper on Scientific Tone Production in which she discussed the new and interesting developments of Dr. Floyd S. Muckey, of which she happens to be an exponent. A discussion of the reading followed and then the guests partook of a delicious luncheon, during which Alfred Human, guest of honor, spoke extempore of the value of the singing teacher and the important place he holds in the fundamental development of music from both a technical and aesthetic standpoint.

Katherine Palmer, soprano, was the guest artist of the occasion and very graciously rendered several selections of her teacher, Meta Schumann, who was at the piano. Miss Palmer delivered the songs with a fine artistic sense and an exceptional control of her technical resources. Her voice is naturally lovely and, with such mastery at her command, her work is most enjoyable. The Guild is now in its second year of activities, and it is remarkable the work it has accomplished and the force it has become. One of its chief interests and aims is the furthering of the cause of the American composer and teacher.

### A Fine Tribute to Spalding

The accompanying tribute from the Toronto Saturday Night speaks for itself: "Unquestionably Albert Spalding is the finest violinist this continent has produced since the birth of the late Maude Powell, and as a technician he outshines nearly every contemporary. In an academic sense the program given by these two artists was the most exacting that I have heard in recent years, and was marvelously well rendered. His execution is absolutely flawless. The sweep of his bowing arm, the birdlike purity and warmth of his harmonics, the brilliant distinction of his style in staccato and pizzicato passages, the thrilling enthusiasm of his feats in double and triple stopping, the beauty of his pianissimo and the scholarly intelligence of his phrasing, all mark him as one of the greatest virtuosos the violin has ever known."

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## MUSIC IN MILAN

MILAN.—At La Scala during the week ending May 2 (twenty-fourth week of the season), the second performance of Puccini's *Turandot* was given April 27, in its entirety as completed by Franco Alfano, his work beginning with the love duet of the last act. Maestro Puccini had prepared an outline for this finale and a few fragments of music. It was most difficult for Maestro Alfano to follow the style and taste of the late illustrious composer in completing the opera, but he succeeded in doing so, and composed a love duet and final march of really excellent effect. He included in his part of the work some of the principal themes used throughout the opera. The love duet is one of great dramatic effect, and extremely high in range, as are most of the compositions by this able composer. His final march is well orchestrated, full of pomp and color. He deserves great praise for his masterly composition of this indispensable duet and epilogue, which completes this beautiful final work of the late lamented composer, Giacomo Puccini.

Rosa Raisa and Fleta, two of the world's greatest dramatic artists in opera, rose to the heights required of them in the superb love duet. Toscanini's interpretation was, as always, unsurpassable. The audience was enthusiastic in its applause and recalled the artists and maestro many times. *Turandot* was again repeated April 29 and *La Bohème* given May 2. The season's first performance of *Falstaff* took place on May 1. Toscanini had concerted this opera, but on account of ill health (?) was compelled to abandon his post and leave the direction from the dress rehearsal on to Maestro Panizza. The cast of artists was about the same as last season. Giacomo Rimini, in the title role, gave a superb interpretation of the self-centered Sir John. He plays the role most amusingly. His refined comedy places him in the foremost rank of the lyric stage. Vocally he is also splendid in this role. Rosa Raisa, as Alice, again displayed her great artistic ability, and gave much pleasure to her sincere La Scala admirers in this sweet, vivacious character. She is considered one of the best heard at La Scala. Elvira Casazza again gave a fine portrayal of Dame Quickly. Mita Vasari, as Meg Page, was charming and made much of the role, both vocally and artistically. Ernesto Badini, as Ford, was, as always, splendid and convincing, and Autori was vastly amusing as Pistola. Inez Ferraris as Nannetta and Piero Menescalda as Fenton completed this splendid cast. Maestro Panizza conducted this classic and refreshing work with understanding. The audience showed much appreciation, the artists and maestro being called before the curtain many times after each act.

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## Laddie Gray Plays Again in San Francisco

On June 4, the little six-year-old pianist, Laddie Gray, played a group of five or six worthwhile compositions at a

vocal recital of Mme. Grombonis in Kohler & Chase Studios in San Francisco. The tiny boy, as usual, created something of a sensation for his personality and well balanced musicianship. The numbers used were all different compositions from those he gave at the larger Civic Auditorium on May 6.

## Harold Bryson Completing Busy Season

Harold Bryson, baritone and teacher of singing, is completing a very successful season and will soon leave for a summer vacation in the Adirondacks. In addition to his



HAROLD BRYSON

teaching and concert activities, Mr. Bryson has held the position of baritone soloist in the Fourth Presbyterian Church, New York City, and has finished his second season as director of the Staten Island St. Cecilia Chorus.

Among Mr. Bryson's pupils who have been active are Bess Perry, lyric soprano, who appeared in an Aeolian Hall recital and numerous concert and radio engagements; Jack Barker, baritone, leading man in *The Cocoanuts*; George Owen, who has fulfilled various theatrical engagements; John Oakley, popular radio basso; Harold Laming, tenor, who recently sang in concert in Ramsey, N. J., and holds a church position in Paterson, N. J.; Raymond Green, tenor, on tour in Blossom Time; Louise Scheerer, mezzo soprano, who sang for twenty-two weeks the prologue to *Stella Dallas*, and Charles Frazee, bass, now fulfilling an engage-

ment in musical stock. Alice Haley, Marie Reinmund and Milton Condit have been heard in church and concert. Others who have secured theatrical engagements are Donald Carroll, tenor; Vera Garyn, Gladys Burgette and Dorothy Deeder, sopranos; Harold and Tom Diamond; Lorraine Sherwood, mezzo soprano, and Bradford Hunt, baritone.

## Laura E. Morrill Pupils in Recital

A musicale was given by pupils and artist pupils of Laura E. Morrill in Steinway's Guild Hall, New York, on June 10. The program opened with the trio from Mendelssohn's *Elijah*, sung by Anna Helmke, Florence Gauggel and Sarah Edwards, all of whom were heard in solos. Miss Helmke rendered selections by Mozart, Riger and Watts with finished artistry, and Miss Gauggel was heard in numbers by Meyerbeer and Gaul, in which she again displayed her beautiful voice to advantage. Sarah Edwards' singing was one of the brilliant features of the musicale, her natural vocal gifts of impeccable artistry making her work delightful. She gave two groups, comprising numbers by La Forge, Morgan and Saint-Saëns. Merle Hartwell has a pleasing lyric coloratura voice, and her songs by Mueller and Campbell-Tipton, as well as an Old Irish folk song, were thoroughly enjoyed. Robert Sherwood, tenor, has a ringing sonorous instrument at his disposal, and of his five selections Hageman's *Christ Went Up Into the Hills* was especially beautifully sung. Inez Quick has developed much in her study with Mme. Morrill and shows continued improvement. Edith McCoy did herself much credit in her Cadman and Schlosser numbers. Evelyn Shepherd, Helen Brown and Vivien Levett, with continued good work, will develop into capable singers, showing at present poise and good breath control. The entire program was a manifestation of serious study and a clear conception of Mme. Morrill's ideas.

## Pettis to Teach in Eastman School

Ashley Pettis, pianist, has been engaged as artist teacher by the Eastman Summer School of Music, Rochester, during June and July. His pupil, Katherine Millsbaugh, who recently graduated from the Eastman School with high honors, was a splendid example of the high standing of the school's graduates. Among her selections was the MacDowell second concerto in D minor, in which Donald Bolger, another of Mr. Pettis' talented pupils, played the second part.

Mr. Pettis has been booked for eighteen dates in the states of Oklahoma, Texas, Louisiana, and Missouri during November. December and the first part of January will find Mr. Pettis touring Pennsylvania, and during April he will play approximately every night in the states of Michigan and Illinois. During the interim he will be busy with his class at the Eastman School.

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## New York Symphony Orchestra's Summer Plans

Where do the members of the New York Symphony Orchestra go in the summer time? This query was answered recently by George Engles, manager of the New York Symphony Society.

"Many go to Europe. After the close of the season in New York City most of the men take a six weeks' vacation on the other side," Mr. Engles said. "Paris seems to be the favorite city. On their return they assemble at Chautauqua, New York, for a short engagement of five weeks. Albert Stoessel will be the conductor for these concerts this summer. It is his fifth season as director.

"Chautauqua is a charming place situated on a lake. It offers recreation in many fields. Some of the members of the orchestra take their families with them and engage cottages during their stay. There is canoeing, bathing, fishing, motoring and, of course, golf. Several years ago a baseball nine composed of our most athletic men was organized and each summer the rivalry runs high. As all the concerts are held in the evenings, with the exception of the rehearsals, the days are free."

This summer will mark the fifteenth year that the orchestra has played in Chautauqua. The first engagement was for a day, but was extended the next year, and is now for five weeks. Concerts are held every evening except Sunday. It is expected that the attendance this season will be close to 200,000 as this figure has been the average number of listeners in past years.

The performances are held in the amphitheater, which is built on a hillside overlooking the lake. The acoustics of this theater are so well constructed that the music can be heard from quite a distance.

The program will include a varied and individual selection of music covering a period of time dating from Monteverdi of 1600 to George Gershwin of the jazz age of 1926. Several special features will be given. An operatic program with excerpts from Verdi's Requiem and four children's concerts are planned. There will be an all-Wagner program and a Tchaikowsky program. Also, one performance will be devoted to the three great "B's," namely, Bach, Beethoven and Brahms. Numerous works by living American composers will be played for the first time.

Again, after their engagement in Chautauqua, the members of the orchestra will take a brief vacation prior to the music festival which will be held in Worcester, Mass., from October 6 to 9, in which the orchestra will participate.

## Constance Wardle a Rising Young Singer

Constance Wardle has already a number of important bookings for next season, among them six re-engagements. The following are a few of the dates: November 22, Hartford, Conn.; 24, Scranton, Pa. (return); 27, Allentown, Pa. (return); 29, Reading, Pa. (return); December 4, Toledo, O.; 11, Rockford, Ill.; 14, Grand Rapids, Mich.; and 16, Youngstown, O.; January 5, Chicago, Ill.; 17, Springfield, Ill.; 20, Louisville, Ky.; 26, Nashville, Ky.; 29, Atlanta, Ga.; February 1, Savannah, Ga.; 3, Charleston, S. C.; 11, Wilmington, Del. and 12, Trenton, N. J.

The record of Constance Wardle, now under the direction of Walter Anderson, Inc., is a source of gratification and indicates that another promising young American artist has been launched. Included in Miss Wardle's engagements for this season were: Newark Festival, Aida at the Philadelphia Academy of Music, Springfield Orpheus Club, Philadelphia Mendelssohn Club and with the Orpheus Club of Philadelphia.

Appearances in Scranton as Desdemona in Othello and as Santuzza in Cavalleria Rusticana, also in Cavalleria Rusticana at Reading and Hazleton, gave Miss Wardle an opportunity to demonstrate her histrionic talent as well as her beautiful voice. Two long concert tours for the month of November, 1926, and January, 1927, have just been closed.

Miss Wardle is an American who obtained most of her musical education in the United States, but spent three years in Italy in vocal study and preparation for operatic roles.

Following her successful appearance in the Elijah at the Newark (N. J.) Festival, May 7, the News commented: "Miss Wardle's voice seemed lyric in quality; surprising therefore was the tonal resources she summoned and even more stirring was the effect of her singing by which she accelerated the tempo and enlivened the orchestra in keeping pace with her." The Star Eagle said: "She deserved the plaudits that followed her performance. She gave beautiful effect to all her lines and was especially delightful in the brilliant aria written especially for Jenny Lind."

## Commencement at N. Y. Piano Conservatory

A ten day series of student recitals in the school auditorium recently closed the season at the New York Piano Conservatory and School of Affiliated Arts. One hundred and thirty students of piano, voice, violin and expression appeared on the various programs in solo and ensemble work. At the close of each program certificates were presented by Dr. A. Verne Westlake, director of the school. This series of programs was unusually successful, much talent being evident at each of the recitals. The excellence of the work done and the rapid increase in the enrollment of the school during its three years of existence indicate that a new school is fast becoming a force to be reckoned with in local circles. Students especially worthy of commendation included Alice Barton, Lillian Benson, Ruth Cooper, Ellen Devery, Ruth Johnson, Marie Keber, Mildred Kelley, Annie MacNichol, Marguerite Morris, Mrs. R. C. Piper, Virginia Sturtz, Annette Westlake, Arthur Zepp and Reissie Zucker.

## Helen Chase's Recent Activities

Helen Chase was the accompanist for the solo numbers of Richard Hale and the duet sung by Anna Case and Mr. Hale in their joint recital given on May 6 in Scranton, Pa.

Miss Chase also arranged and accompanied an interesting program for the Central Park Riding Club on May 2, at Arrowhead Inn, New York, in which many of her artist-pupils participated. Among other engagements which Miss Chase has fulfilled recently as accompanist are private musicales in New York City given by the following artists: La Ferne Ellsworth, Richard Hale, Nanette Guilford, Rafael Diaz, a miscellaneous program at 807 Riverside Drive, a May program given in Brooklyn at which Dr. Cadman was the speaker and with La Ferne Ellsworth as soloist.

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## THE PICK OF THE PUBLICATIONS

### Chamber Music

(Carl Fischer, Inc., New York)

**Sonata for Strings and Three Fugues for Strings**, by Beethoven; edited by Alfred Pochon.—These are posthumous works of Beethoven, the first being for two violins and cello, the others for string quartet. An introduction says that in 1832, five years after Beethoven's death, his friend, Ignaz Ritter von Seyfried, published a volume entitled Beethoven's Studies in Thoroughbass, Counterpoint and the Art of Composition. This book contained the pieces now for the first time published with parts suitable for performance. It appears from this same interesting introduction that there has been a good deal of controversy regarding these compositions. The matter is too long to treat in this review but will be found in great detail in Mr. Pochon's careful analysis published at the beginning of each of these compositions. The publication of these new-old works is of the greatest interest, and it is sincerely to be hoped that chamber music organizations will give the American public opportunity to hear them.

### Piano

(Oliver Ditson Company, Boston)

**Cypresses**, by A. Walter Kramer.—The subtitle of this work calls it Cypresses at Villa Occioni, from which it is to be assumed that the composition is the fruit of Mr. Kramer's recent sojourn in Europe. The work is dated Asolo, April 1, 1924. It shows a very great growth in this brilliant American composer's ability to create colorful and picturesque music. This is landscape painting of the highest order and it will be surprising if it does not receive a wide and friendly recognition.

**Tyrolean Valse-Fantaisie**, by Mrs. H. H. A. Beach.—This new and brilliant waltz is a very acceptable addition to the literature of the piano. It is not especially difficult and will be technically quite within the reach of the average pianist or advanced student. The music is tuneful and graceful and is very richly furnished with fingering and expression marks. It is of such a nature that it may be used as a concert offering.

**Five Early Program Pieces**, by Theodora Dutton.—These are marked Grade II. They are ordinary teaching pieces, written evidently with an eye to utility, and very effective, giving plenty of motion to both hands. There are no wide stretches, and the music is pretty.

### Songs

(Oliver Ditson Company, Boston)

**Only Turning to Love's Guidance**, sacred song by Arthur F. M. Custance.—The music of this new song is of serious nature, and devotional. It is very well written, presents no difficulties whatever either to the singer or the organist, and is melodically highly effective.

**The Lord's Prayer**, by Carl A. Preyer.—Numerous attempts have been made to obtain interesting musical settings for the Lord's Prayer, and probably none have been more successful than this one by Mr. Preyer. It is in no sense of the word a recitative but is a real melody furnished with a rich accompaniment.

**Sweet As Any White Chile**, by Edwin L. Walker.—Here is a negro song opening with a fox-trot rhythm of typical darkey character, and offering a lullaby by way of refrain. It is very good and should be popular.

**In Penitence**, sacred song by Edwin H. Lemare.—This song would be more interesting if it were not for the fact that the opening line so strongly suggests Sullivan's Lost Chord. It is an unfortunate and obviously accidental association, but it is hard to judge of the music with the older and already successful composition in mind.

### Fiqué Musical Institute Recital

An interesting program was arranged for the 165th musicale given by students of the Fiqué Musical Institute, Brooklyn, June 21. Those taking part were Ruth Sattler, Ruth Swayer, Evelyn H. Temlett, John Joseph Berg, Mary Pendelbury, Eleanor Friese, Kenneth Forbes, Margaret Rubel, Dorothea Holland, Max Paschenz, Esther Swayer, Barbara Eckels, Florence M. Groves, May Laurie and Margaret Rubel. Katherine Noack Fiqué played the accompaniments of the vocal numbers, and the accompaniments of the concertos were rendered by Carl Fiqué.

### Lillian Sherwood Newkirk Busy

Lillian Sherwood Newkirk, whose many pupils have appeared very frequently at prominent concerts, will teach at her studio in the Metropolitan Opera House Building until July 20 and at her studio at Westport, Conn., at her Cottage Atopoc, until August 15, when she leaves for a month at her Maine camp. Mme. Newkirk's pupils are well known for finished tone and brilliant interpretations. Ruth Haskins, of Pelham Manor, was the soprano selected by the Manor Club to sing at the reception of Prince Aage, who addressed the club that evening. Prince Aage is a cousin of King

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George of England. Alice Godillot, soprano of the well known Rockefeller Baptist Church, whose fine voice has been selected as alternative for the Stadium Concerts, studied many years with Mme. Newkirk and attributes her success to her secure and fine method. She will also sing at Lake Mohonk all summer as she has for several years past. She recently visited at the summer home of her teacher at Westport. Martha Stickel, of Toledo, O., will go to Vassar next fall, but will come to New York to study. Many others are booked for the season to come.

## ACROSS THE COUNTRY

**Berkeley, Cal.**—The Bach program of the Berkeley Piano Club was represented by violin, piano and vocal numbers given by Seta Stewart, Winifred Forbes, Mary Chamberlin, Mrs. Herbert Avery, Mrs. Orrin Kip McMurray and Corinne Paulin.

Elizabeth Simpson presented five artist pupils in recital at the Twentieth Century Club, namely Grace Jorges, Helen Vallon, Margaret Fish, Margaret Gissler Colf and Ethel Long Martin.

Rudolphine Radil, soprano, assisted by Antonio de Grassi, violinist, and Bessie Woods, accompanist, gave a charming program at the Berkeley Playhouse. Especially enjoyable were the new songs of Sig. de Grassi, Morning Song and Six Little Esquimos sung from manuscript by Miss Radil.

The A Capella Choir, conducted by John Smallman, gave a concert in Wheeler Auditorium. Vera Barstow, violinist, assisted.

The Berkeley Violin Club gave its second annual Bach recital. Mishel Pastro, of the San Francisco Symphony, was the guest conductor. The Third Brandenburg concerto, for three violins, three violas and bass, was extremely well rendered.

**Boston, Mass.** (See letter on another page.)

**Chicago, Ill.** (See letter on another page.)

**Cincinnati, Ohio.** (See letter on another page.)

**Evanston, Ill.**—Herschell Gregory, graduate student at Northwestern University, with Walter Allen Stults, basso and pupil in composition with Felix Borowski in Chicago, has accepted a position as instructor in voice and theory at Charleton College, Northfield, Minn., for next year. D.

**Los Angeles, Cal.** (See Music on the Pacific Slope.)

**Morristown, N. J.**—The Morristown Orchestral Society, Christiaan Kriens, conductor, and Gladys St. John, soprano soloist, gave the fourteenth concert, seventh season, May 26. These sixty players of both sexes constitute an excellent orchestra, and the whole affair was worthy and dignified. The president is Mrs. Wm. P. Jenks, and Dr. Abram Friedman is manager. An enjoyable item was the violin solo by Concertmaster Elsie Hale Stephenson, with Thelma Sorenson, harpist, in the Cavalleria intermezzo. This orchestra has many people prominent in the business and professional world as donors, patrons and subscribers.

**Norwich, N. Y.**—Miss Quinn's annual piano pupils' recitals took place on May 11-12, when some forty young pianists were heard, among them Margaret Griffin, who played two numbers especially well. May 24, Eletha Cummings and Ruth Fern gave a recital at the First Baptist Church, these young pupils being heard in standard works by Beethoven, Schumann, Godard and modern composers, all of which were exceedingly well performed. Betsey Cummings, harpist; Mrs. George Bulger, contralto; Margaret Ivory, violinist, and Ray Nagel, organist of the church, ably assisted the two solo pianists.

**Orono, Me.**—W. R. Chapman, for thirty years director in chief of the Maine Music Festivals, was honored by the University of Maine with the degree of Doctor of Music. This is the first time this degree has been conferred by the university. L. N. F.

**Providence, R. I.**—At the second annual Edgar J. Lownes Memory Day, T. Tertius Noble, composer and organist at St. Thomas Church, New York City, was heard in a recital in Sayles Memorial Hall, Brown University. Mr. Noble included two of his own works, choral prelude on the tune Picardy, and Solemn Prelude.

At the annual meeting of the Chopin Club, Mrs. Edgar J. Lownes was re-elected president. Other officers elected were Mrs. George W. H. Ritchie, honorary president; Mrs. Walter A. Peck, Lucy Marsh Gordon and Gertrude Joseffy Chase, vice-presidents; Lillian L. Simester, secretary; Gladys Carpenter, assistant secretary; Mrs. William M. Muncy, treasurer; Margaret A. Gardner, librarian. It was voted to hold all meetings the coming year at the Providence Biltmore Hotel.

The Royal Swedish Naval Band, under the direction of Capt. Erik Högberg, gave a concert in Infantry Hall before a large and appreciative audience. Folk Anderson, tenor of the Royal Opera, Stockholm, was the soloist and he made a good impression by his splendid rendering of the opening aria from Cavalleria Rusticana. His Swedish Folk Songs were so well given that he was forced to add several extra numbers. A feature of the evening was the playing of Marcia Carolus XII which, until recently, had not been heard for more than 200 years. This march was played by the Royal Life Guard in 1707 at the battle of Narva. The instrumentation of the Marcia was recently discovered in the archives of the City of Pölitava, Russia.

Rose Millman, a pupil of Hans Schneider and graduate of the Teachers' Normal School, class of '26, of the Hans Schneider Piano School, gave a recital in the Providence Plantations Club before a large audience. Miss Millman, who is only sixteen years old, played with musical intelligence and excellent technique. Miss Millman was assisted by George Jordan, violinist, who played two groups of solos with beauty

of tone and fine musical taste. She proved another creditable pupil to be added to Mr. Schneider's list.—G. F. H.

**San Francisco, Cal.** (See Music on the Pacific Slope.)

### What James Hay Thought of Rosa Ponselle

When Rosa Ponselle sang in Asheville, N. C., late this spring, James Hay, Jr., columnist of the Asheville Citizen, gave up his entire feature to her in the following essay:

I heard a prima donna sing last night.  
I heard laughter born in the heavens, up in a space so high that thunder rending the clouds would carry there no louder than a robin's call.  
I heard a fountain, hanging like a golden wand in the mellow glow of evening, ripple into a jeweled rain.  
I heard the down on a butterfly's wing rasp the petal of a rose.  
And a moonbeam creep, on silver-slipped feet, into a lily's heart.  
And the sundrip spangles from the sheen of peacocks' tails in the Hanging Gardens of Babylon.  
I heard a thousand lutes of love shame to stillness ten thousand flutes of fear.  
I heard the clanging shields with which the Roman warriors built that monument of scorn to history's high priest of cowardice; and the God of Storm with giant fingers break up the ships on seven seas and crash the matchwood of their wreckage down the screaming gale;  
And all the proud "pomp and circumstance of glorious war," the hoofbeats in the charge and the banners on the battlements; and the secret, stifled sounds in the women's shuttered homes.  
I heard Patience, sure-footed, come down the stairs and elbow with Beauty, take the heights of Fame;  
And Aspiration, whose call was like the angelus across far, flowered fields in June, promise a woman that she one day should sing as "wildly well as Israel."  
I heard Ambition fling down upon the counter of life the ringing coin that Courage mints, and with the woman's voice for trumpet, proclaim to the spell-bound throng:  
"What I bought with this coin that Courage mints, others can buy; for what I bought was Success, and Success falls to the hands of all who pay out this conquering gold, the coin that Courage mints!"  
I heard Rosa Ponselle sing last night.

### Mme. Jeritza at Windsor Castle

Maria Jeritza (Baroness Popper) and Baron Popper were the guests of their Majesties the King and Queen of England at Windsor Castle for a recent week-end. On Sunday evening Mme. Jeritza sang a recital in the Queen's private apartments, there being present, in addition to their Majesties, the Princess Mary, Viscount Lascelles, Prince Henry and other members of the Court. Mme. Jeritza received the initials of their Majesties with the crown of England in diamonds. Their Majesties graciously announced that they would be present at Mme. Jeritza's farewell performance at Covent Garden. Mme. Jeritza has returned to Vienna for the summer. She will give a concert at Royal Albert Hall, England, on October 10, on her way back to America.

### Press Praises Tollefsen Trio

Undeleted notices of the annual concert in Town Hall, New York, a few weeks ago have been printed by the Tollefsen Trio, the same containing eleven reprints from the leading papers of Greater New York, all unanimous in their praise. The month of February was spent in touring the south, from Florida to New Mexico, when they again received laudatory press criticisms.

### Mary Allen Sings for Southern Democrats

Mary Allen, dramatic soprano, sang at a concert at the International House on Riverside Drive during the month of April for the Southern Democrats. She rendered arias from Madame Butterfly and Tosca, and also several songs, including Tosti's Good-Bye. She was cordially received.

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## GUIDO'S SCALE

M. B.—As there have been a number of inquiries about Guido and the scale, this answer will do for them all, instead of giving separate ones.

Guido d'Arezzo who was also known by a number of other names—Guido d'Artinus, Fra Guittone, Guy of Arezzo, among them—was born at or near Arezzo, probably about 990, the foundation for this special date being that a note in the MS. of his *Micrologus*, which he is generally believed to have written, about the year 1024, states that he completed it in his thirty-fourth year, which would make the year 990 probably correct. He is called "a famous reformer of musical notation and vocal instruction." Nearly everything that was discovered or invented in music for a hundred and fifty years followed his first teaching of a new vocal

method, his invention of the use of syllables for the scale. The syllables that he used were taken from the song of St. John, that is, the first syllables of some of the words. Ut, re, mi, fa, sol, la, with the highest note was said to be e-la. He is credited with eleven works, five of them being "above suspicion," the other six not so "clearly authenticated." Eearly MS. copies of the *Micrologus*, the *Antiphonarium* and the *Epistola Michaelis* are preserved at the Vatican, the Paris Library, the British Museum, and in some other large national collections. There are other manuscripts in the Medicean Library of Florence, the Library of Balliol College, Oxford, the Paris Library, and the Vatican Library. Since the first printing of the three first mentioned works, in 1784, the *Micrologus* was reprinted in 1876 and a critical edition brought out in 1904.

His new method of teaching vocal intervals by the aid of a sliding graduated scale, adapted to the ancient monochord, was brought to the notice of Pope Benedict VIII, who invited him to Rome—said to have been 1022—where he was treated with marked consideration. Pope Benedict's successor, John XIX, sent for Guido and accorded him a warm reception, consulting him frequently on the details of his method. Guido took with him on this second visit an *Antiphonarium* written in accordance with his new system. The Pope was so pleased with this "that he refused to terminate the audience until he had himself learned to sing from it." He was anxious to retain Guido in his service, but Guido, giving his delicate health as an excuse, left Rome. Guido then went to the Monastery of Pomposa in the Duchy of Ferrara, where he remained for some time teaching his method to the monks and the children. It is here that he is supposed to have written the greater part of his works, among them the *Micrologus* which he dedicated to Teobaldo, Bishop of Arezzo. He is finally heard of as Abbot of the Monastery of Santa Croce, where he is believed to have died about the year 1050.

One authority, while saying that he went to the Monastery of Pomposa, does not allude to him as having been the Abbot. In fact it is stated that the monks and even the Abbot of that monastery became so jealous of his superior musical ability that he left the monastery and wandered from place to place teaching his new methods; also that he retired to the monastery of Arezzo, and that later he was Prior of the Camaldolite fraternity at Avellano, where he died.

## FERRABOSCO

S. F.—Yes, there was a family of that name (Ferrabosco), all of them being musicians. The first one went to England from Bologna, where his father was choir master in the church of St. Petronio. In the year 1562 he was in receipt of a pension of \$200 from the Queen. He was Alfonso Ferrabosco, his son was Alfonso II, then the latter's son Alfonso III. Alfonso II had a son Henry, also one called John. They were all born at Greenwich where they lived, and all educated in "the King's—or Queen's music." John was appointed organist of Ely Cathedral in 1662. He married and lived at Ely until his death in 1682. He wrote many anthems and services for the Cathedral, which still exist.

## A Chance for Tune Writers

Three prizes for hymn tunes are offered by The Homiletic Review. These are to be musical settings for the words which won prizes in a recent hymn contest. A prize

of \$50 will be given to the winner of each of the three tune contests. The words will be sent to composers on application to the Musical Contest Editor, Homiletic Review, 354 Fourth Ave., New York.

## OMAHA, NEBR.

OMAHA, NEBR.—The Orpheus Male Chorus, conducted by Fritz Al. Carlson, made its final appearance for the season at the Technical High School with William Gustafson, of the Metropolitan Opera, as assisting artist. Singing about one-third of its numbers in Swedish, the Orpheus Chorus appealed strongly to the large number present who were familiar with that tongue, also delighting the English speaking element by its charming interpretation of many numbers in the vernacular. All the songs showed careful preparation and were sung with spirit and accuracy. Mr. Gustafson, as soloist, proved a happy choice. His singing in English, Italian and Swedish was consistently effective, his effects being attained by means of beauty of tone, technical control and a lively imagination. Martin W. Bush, of this city, was the accompanist.

The Apollo Club of Omaha gave its spring concert in the same auditorium under the leadership of Frank Van Gundy. This organization is now in the sixth year and sings with the confidence and control of a seasoned body. Its effects of shading, pianissimo and climax, accent and rhythm, pause and suspense are uniformly good and reveal careful rehearsing. Helen Traubel was the soloist of the occasion. Coming unheralded, she revealed a dramatic soprano voice of power, thrillingly colored and adaptable to changing moods, an emotional horizon of breath and sweep and an admirable technical equipment. An aria by Debussy and songs by Strauss and modern Americans all received splendid treatment at her hands. Stella Kriegshaber supplied the artist with lovely pianistic backgrounds.

The Little Symphony Orchestra, an organization founded and directed by Rudolph Seidl for the purpose of stimulating and fostering a love for symphonic music in the younger element, made its initial bow at the Swedish auditorium recently and by its performance thoroughly justified its existence. Mr. Seidl is a confident and experienced conductor who well knows his demands and secures them economically. Works performed were Massenet's *Phedre* overture, Haydn's *Surprise Symphony*, the *Military March* by Schubert, and two movements from an orchestral suite by Stanley Jan Litowsky, a gifted composer residing in this city. Clara Schneider appeared as violin soloist, playing the *Meditation* from *Thais* and an encore, the latter accompanied by Clara Hofmann Morearty.

Louise Cuyler, violinist, gave a recital at the Cooper Studio-Theater. She was assisted by Marian Fisher, soprano, and Mrs. George McIntyre and Mrs. G. F. Fisher, accompanists.

August M. Borglum recently presented two of his pupils, Jean Borglum and Bernice Dugher, in individual piano recitals in the Schmolter and Mueller Auditorium.

The new officers of the Tuesday Musical Club are Mrs. Lucien Stephens, president; Mrs. Forrest Richardson, vice-president; Mrs. Walter Preston, membership secretary; Mrs. George M. Redick, recording secretary; Mrs. A. D. Dunn, treasurer, and Mrs. Edgar M. Morsman, auditor. The advisory committee includes Mrs. C. W. Axtell, Mrs. A. V. Kinsler, and Mrs. C. M. Wilhelm. J. P. D.

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